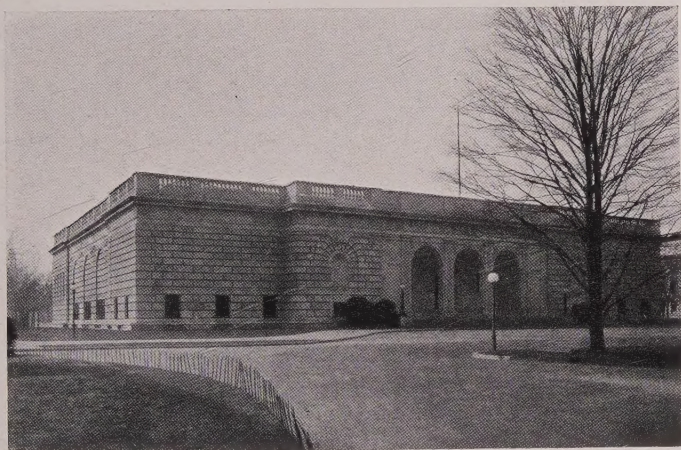


# THE AMERICAN MAGAZINE OF ART

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FREER GALLERY OF ART

CHARLES A. PLATT, ARCHITECT

## THE FREER GALLERY OF ART WASHINGTON, D. C.

THE long-anticipated opening of the Freer Gallery of Art occurred early in May of the present year, adding another place of interest at the national capital for visitors, and more than this, a mecca for art lovers. Henceforth, it is said, those desiring to make a study of Oriental art will find it necessary to seek out the Freer collection. Also this collection is notable for its works by Whistler—paintings in oil and water color, pastels, drawings and etchings, and last but not least, the famous Peacock Room, originally decorated for Mr. Leyland of London. This room, originally in the Leyland London house, was brought over to America in 1904 by Mr. Freer and first set up as an addition to his home in Detroit, then again taken down and reset in the Freer Gallery. As a tribute to it and as a nice touch both of

interest and color, handsome live peacocks have been placed in the court of the Gallery, across which they strut with lordly mien.

The building, which was designed by Charles A. Platt, faces the Mall and is west of the Smithsonian. It is of white stone and in the style of the Florentine Renaissance. There is a main exhibition floor comprising eighteen comparatively small top-lighted galleries and the Peacock Room, surrounding an open, garden court, in the centre of which tinkles a little fountain, and where grass and foliage lend charm. On the floor below the galleries are storage rooms, study rooms, a lecture hall and offices. The entrance is up a few stairs and through a triple arched pavilion, then up more stairs to the level of the main floor with the garden court facing one, and the white walls to right and





ANCIENT BRONZE MIRROR—CHINESE

left, hung with large handsome red velvet Chinese panels—the only bit of really insistent color to be found anywhere in the building.

Turning to the right after ascending the stairs one enters Gallery No. 1, in which are hung paintings by Abbott H. Thayer. Centering the wall opposite the doorway is the well-known "Virgin," Abbott Thayer's own daughter, leading by the hand the younger brother and sister, the clouds behind her suggesting angel wings. On the walls to the right and left are two winged figures, one of which wears a gilded crown of real laurel leaves. With these figures and a number of portrait studies are shown two superb landscapes, one of "Capri," with its head in sunlight, its feet in shadow; the other of "Mount Monadnock," snow-capped and enwrapped in blue shadow.

Gallery No. 2, which is adjacent, contains paintings by Gari Melchers, George de Forest Brush, Winslow Homer and Sargent, as well as by Thayer. It is an attractive group of paintings, each distinctive in style. The Sargents are small and comparatively late works, subject pictures which have been painted for the joy of the doing, not portraits nor figures.

Gallery No. 3 is given up to paintings by Thomas W. Dewing, exquisite little figure paintings done decidedly in the spirit of Whistler, but quite differently, each richly toneful, acutely artistic, harmonious in

color and with a texture and surface finish which is rare; works full of nice sentiment, refinement and at the same time elegance.

Gallery No. 5 contains paintings by Tryon—landscapes which are interpretations of mood in nature, subtle effects of twilight and evening, spring and autumn—pictorial poems. The corners of this room are cut off diagonally and thereon are hung little landscapes and marines in pastel, each of which is a masterpiece.

These galleries are on the north side of the building. To find the Whistlers one must cross to the south side, and in doing so pass through a gallery occupied by beautiful screens painted by great Oriental artists of the seventeenth and eighteenth centuries. One represents the waves of the sea and is by Sotatsu. Another shows what is called the "Festival of Fans." Others have floral decorative motives, such, for example, as one showing white wisteria, which is by a master of the Cano school.

Whistler's works occupy four galleries, and it must be remembered that at no time is the entire collection assembled by Mr. Freer on display. It was his conviction that more was gained by showing a few things beautifully than many things simultaneously. In Gallery No. 8 one now finds paintings of outdoor subjects. For instance, three of the most famous nocturnes—"Blue and Silver, Battersea Reach," "Blue and Gold, Valpariso," and "Blue and Silver, Bognor."



CHINESE BRONZE—SHANG DYNASTY





INTERIOR COURT, FREER GALLERY OF ART

CHARLES A. PLATT, ARCHITECT

Here also is the famous "Thames in Ice." Gallery No. 9 contains figure paintings—the famous portrait of Mr. Leyland, "The Little Blue and Gold Girl," the "Balcony," "The Gold Screen," the "Little Lady Sophie of Soho," and a portrait sketch of Mr. Freer.

Pastels, drawings and water colors occupy Gallery No. 10 and constitute one of the loveliest of the exhibits. Better even than the oil paintings, these seem to manifest Whistler's extraordinary artistic perception and gift. They are artistically insistent; each is a gem. Here are pastels that have the suggestion of mosaics of jewels. Here are exquisite little nudes which bring to mind the purity and color of a pearl, the loveliness of a sea-shell. Here are water colors, showing on the part of the painter full comprehension of the limitations as well as the possibilities of the medium—"little works, no bigger than a man's hand but with all the world in them."

The fourth of the Whistler rooms contains

etchings and lithographs and completes the cycle, leading up to the Peacock Room, where, over the mantel, hangs "The Princess of Porcelain Land," painted purposely to preside over the treasures of pottery disposed on the shelves which cover the walls. A great decorative design of peacocks in gold is on the wall opposite, and the same motive, varied, is on the shutters of the windows. It is not a room that one would want repeated nor that today would have been designed. Its date coincides with the bric-a-brac era, and the marvel is that even a Whistler could have made it beautiful. Herein, however, the East and the West meet, for here we have the Whistler painting and the Oriental pottery, the Whistler decorations in the spirit of the great decorative artists of China and Japan.

This gives the keynote to the Freer collection. Mr. Freer was convinced that all great art is founded on the same basic principles, that the fundamentals in each





CLOISTER—INTERIOR COURT

CHARLES A. PLATT, ARCHITECT

FREER GALLERY OF ART

instance are the same—rhythmical line, fair proportions and harmonious coloring. In other words, that there is actual relationship between the art of the great Oriental masters and of Whistler, and that as he caught up the thread, which after having been carried through successive generations in Babylonia, China, Korea and Japan had been dropped, so after him, on still another continent, Tryon and Dewing and Thayer have equally independently and uncon-

sciously become the continuers of the Oriental ideal. Whistler's etchings and drawings and paintings show the same ability for elimination of detail that is shown in the works of the painters of China and Japan, the power to grasp the essential, and in his paintings is seen the same harmonious color relationships, textures and surface finish to be found in the Oriental potteries. Tryon's and Dewing's paintings are related in somewhat the same way to the potteries.



Thayer's paintings, on the other hand, show a kinship with the great works of Eastern sculptors.

The Chinese paintings and sculptures are set forth in the galleries at the east end of the building. One room shows makimonos and kakemonos, landscapes, flowers and animals, some of the Ming, others of the Sung dynasties. In one gallery is found a most interesting statue of a Bodhisattva of the sixth century, and a remarkable stone lunette showing in line the Buddha Amitabha and attendant divinities, which is reckoned as being of the eighth or ninth century.

The corner gallery in this series shows carvings and sculpture, much of it in polychrome, some from the ancient temples, long hidden in the interior of China.

Turning back along the north corridor toward the main entrance, one finds galleries devoted to splendid specimens of Chinese pottery of the Sung dynasty. There is also a room given up to the pottery of Persia and Mesopotamia, which is likewise colorful and superior.

As Mrs. Henry O. Havemeyer has said in a delightful article in a recent number of *Scribner's Magazine*, "those who enter these galleries must take with them a keen love of art and a rare discretion, for it is a long step from the stone statues of the early Chinese dynasties to the art of the nineteenth century." Adding, "It may take years for Mr. Freer's museum to be understood by the modern tourist, but it will ever prove a mine of delight and instruction to the serious student and afford him opportunities to study an art which has but recently been revealed to the Western world."

It was Fenollosa's enthusiasm and influence, Mrs. Havemeyer says, that inspired Mr. Freer to complete his collection and give it to the nation. It was under this inspiration that he made five memorable journeys to China, "penetrating without regard to danger into the very heart of the turbulent provinces, in order to see the ancient capitals with rock-hewn temples and their hidden treasures. Sometimes Mr. Freer had a military escort, which the bandits rendered necessary; sometimes he went with just a few trusty companions; but always with indomitable courage and perseverance, true to the character of that

remarkable creation, the ardent collector, who, with his artistic antennae alert, is always seeking new clues, and interesting others in his search." Mrs. Havemeyer also gives a glimpse into the joy of this collecting: "We often sat—a little group of friends—and listened as he told us of the dangers he encountered and the primitive ways of warfare against the dangerous bandits. . . . It was hard work, as Mr. Freer himself confessed, for he was in competition with dealers, seeking works of art for his own benefit, not speaking the language and in a strange country. But, as he put it, 'I managed it.' Here a twinkle of his eye was added to his smile, and I knew he was enjoying the recollection of his success." For one example, a Ma Yuan landscape, Mr. Freer paid \$40,000, and counted himself lucky in securing it.

There is no catalogue of the Freer collection, but a pamphlet was prepared for distribution at the time of the opening which gives this information: "The collections installed in the Freer Gallery of Art were brought together by Charles Lang Freer, of Detroit, Michigan. They represent the results of Mr. Freer's personal study and acquisition over a period of about thirty-five years, the earliest of his purchases incorporated in the collections dating from the later eighties. It was not until after 1900, however, when at the age of forty-six he retired from an active business life, that Mr. Freer was able to devote the greater part of his time to the development of his collections and of the ideals which lay behind them. From 1900, until the time of his death in September, 1919, he gradually eliminated from his consideration all other activities which might absorb his time and strength, in order that he might work with increasing concentration on his endeavor to establish the beginnings of what he believed to be a most valuable field of research.

"Mr. Freer was convinced that the more nearly a cultural object of any civilization expresses the underlying principles of artistic production in soundness of thought and workmanship, the more nearly it takes its place with other objects of equally high quality produced by any other civilization; and with that in view, he was intent upon bringing together such expressions of Western and Eastern cultures as seemed to





TWO-FOLD SCREEN—BY KOYETSU

him to embody at their best those characteristics which he believed to be inherent in all works of art.

"From the West he acquired principally American paintings by men, inheritors of European traditions, in whose work he found qualities and tendencies sympathetic with those of earlier painters in China and Japan. Most important in the western field, as represented in these collections, is a section devoted to the work of James McNeill Whistler, including oil paintings, water colors, pastels, etchings, lithographs, engravings, drawings, and also the Peacock Room, which has been removed from the house in London where it was decorated by Whistler for Mr. F. R. Leyland. In the American field there are also representative groups of paintings by Thomas W. Dewing, Abbott H. Thayer and Dwight W. Tryon; and examples of the work of George de Forest Brush, Childe Hassam, Winslow

Homer, Gari Melchers, Willard Metcalf, John Francis Murphy, Charles A. Platt, Albert P. Ryder, John Singer Sargent and John H. Twachtman.

"From the East he gathered paintings, potteries, sculptures in stone, in wood and in lacquer, bronzes, jades and objects of various other materials. The Chinese field is represented by the largest number of objects covering the longest period of time. Some of these specimens were produced as early as the Chou dynasty (B. C. 1122-255), and some of them were made as recently as the Ch'ing dynasty (A. D. 1644-1912). The Chinese paintings number over 1,200, including panels, scrolls and albums; and the Japanese paintings, about 800, including also screens. The potteries from the Far East—China, Japan and Korea—number about 1,500; the stone and wood sculpture, 273; and the bronzes, including several specimens from Siam, about 900.





OLD CHINESE BUDDHIST

A PAINTING

SCHOOL OF WU TAO-TZU

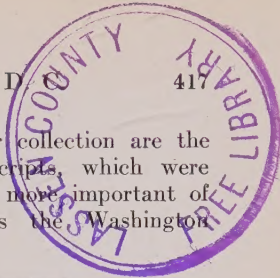




MARBLE SCULPTURE OF NORTH WEI DYNASTY

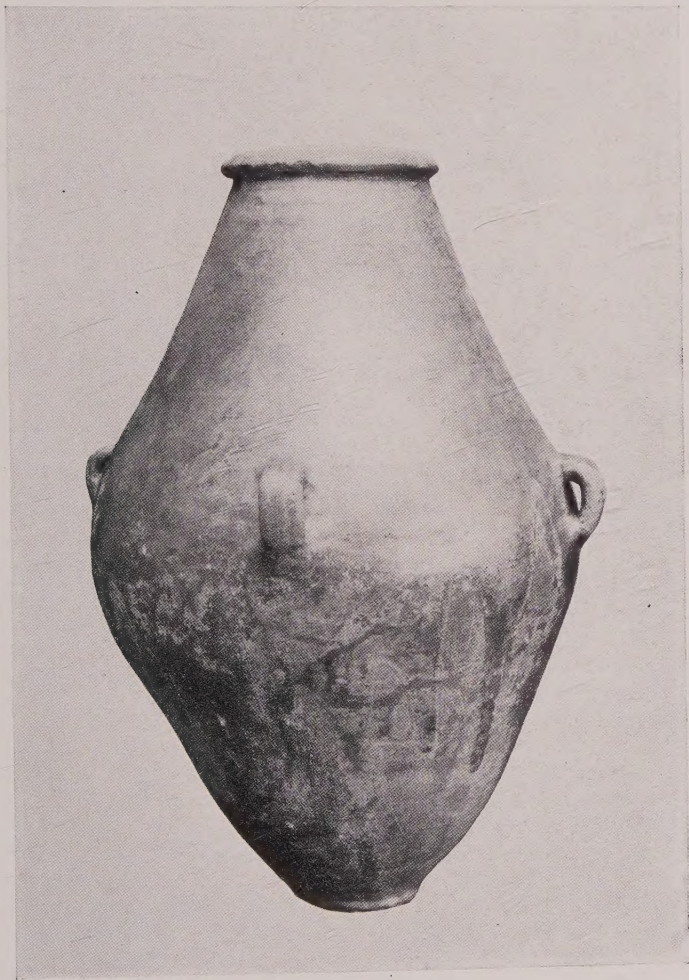
FREER GALLERY OF ART





"From the Nearer East, Mr. Freer purchased miniature paintings and illustrated books of Persian origin, Persian and West Asian potteries, many of them of Rakka

appearing in the Freer collection are the Greek Biblical Manuscripts, which were found in Egypt. The more important of these, now known as the Washington



RAKKA POTTERY

SOFT PASTE; BLUISH-GREEN GLAZE; SILVERY AND GOLDEN IRIDESCENCE.

HEIGHT ABOUT 18 INCHES.

type, and a few specimens of bronze and silver. Muhammadan art is further exemplified by a number of East Indian paintings.

"Dynastic Egypt is more slightly represented by a collection of small pieces and fragments of glass and pottery and by a few objects in metal, wood and stone.

"The most significant Byzantine objects

Manuscripts, are Deuteronomy and Joshua, the Psalms, and the four Gospels, all of which date from the fifth century, and a fragmentary manuscript of the Epistles of Paul, which dates from the sixth century."

Mr. Freer first offered this collection to the Smithsonian Institution, December 27, 1904. On December 15, 1905, he repeated



his offer, promising the sum of \$500,000 for the purpose of constructing a suitable building in which to house the collection, but it was not until January 24, 1906, through the insistence of Theodore Roosevelt, then President of the United States, that the offer was accepted. The original deed of gift, which conveyed title to 2,250 objects, was dated May 5, 1906. Six supplementary transfers were made, the latest dated January 11, 1915, and by these this remarkable donation to the public was more than doubled, so that it eventually embraced approximately 4,811 examples, of which 991 were American and 3,820 Oriental. Furthermore, Mr. Freer's appropriation for the building was increased from \$500,000 to \$1,000,000. The building, begun during his lifetime, was unfortunately not completed until after his death.

Charles L. Freer, of Detroit, was a remarkable personality, a man who had made his own way in the world against difficulties and who had succeeded so well that he was able to retire from business—the business of car building—at the age of forty-six, with a fortune which permitted him to follow his inclinations and indulge in the delight of collecting art of the rarest sort and finest character, and ultimately, through it, to materially enrich the nation.

It may be of interest to the reader to know that, according to a report printed by the Smithsonian Institution in 1916, there were included in the Freer collection 62 oil paintings, 44 water colors and 32 pastels by Whistler, besides 113 drawings and sketches in chalk, pencil, ink, sepia, etc., 396 etchings and dry-points, 194 lithographs, 38 original plates, and the Peacock Room.

Though Mr. Freer was one of the first in America to begin collecting Whistler's works, he did not meet the painter until 1888, when, on a business trip to London, it chanced that he had a day to spare and abruptly determined to call upon Whistler. Warned of the artist's peculiarities, he went with what he called "unreasoning confidence" and without an introduction, and was rewarded by a cordial welcome and a lasting friendship.

Probably no man has ever had more loyal or devoted friends than James McNeill Whistler, and it is an interesting coincidence that now in the national capital is to be found this great collection of Whistler's works and

the equally remarkable collection of Whistleriana assembled by Mr. and Mrs. Joseph Pennell and presented by them to the Library of Congress.

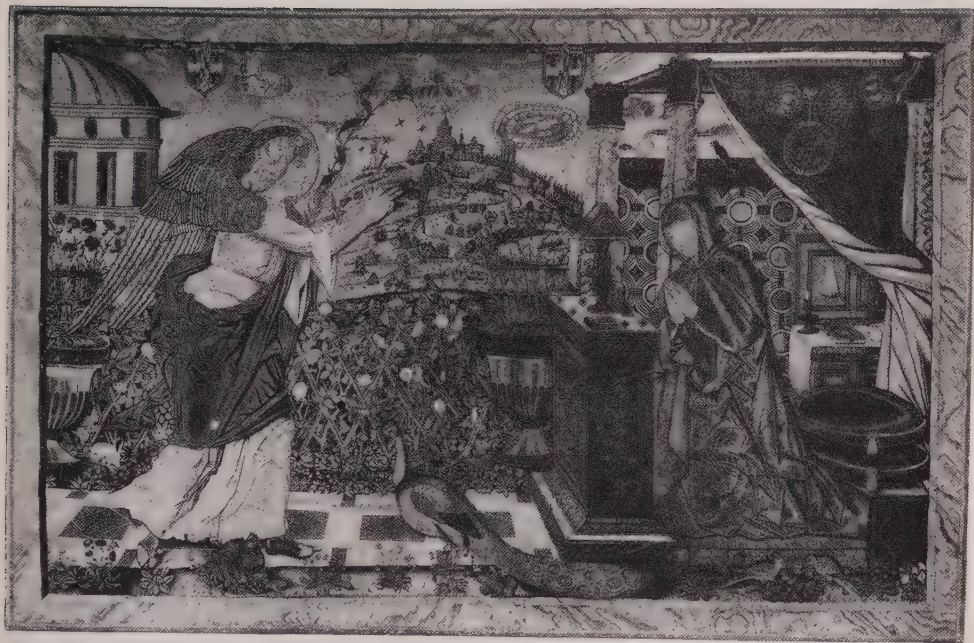
The Boston and Paris Whistler Memorial exhibitions drew heavily upon the Freer collection, as did also the Comparative Exhibition in New York, the Pennsylvania Academy's One Hundred and First Annual Exhibition, and other picture exhibitions of note. Henceforth, however, these pictures cannot be lent, that being one of the provisions of the bequest.

This, it must be remembered, is a one-man collection, remarkably related, thoroughly unique, reflecting for all time the personality of the collector, a personality which, though gentle and winning, was dominant and unyielding. Every effort has been made to follow Mr. Freer's wishes and to fulfill his ideals in the arrangement of the collection and in the development of the Gallery, and none who knew him can fail to recognize his influence and to feel that had he lived he would have felt intense satisfaction in the realization of his plan. The Freer Gallery of Art is not only the gift but the consummation of the thought, the effort, the study and the purpose of Charles L. Freer. L. M.

#### AMERICAN ART IN BUFFALO

The Buffalo Fine Arts Academy held its Seventeenth Annual Exhibition of selected paintings and small bronzes by American artists in the Albright Art Gallery April 8th to June 18th. The exhibition comprised 197 paintings and 100 small bronzes. Among the works listed in the catalogue were Sargent's portrait of Charles H. Woodbury; Brenda Putnam's charming little sundial; which received the Helen Foster Barnett prize at the National Academy of Design in 1922, and the George D. Widener Memorial Medal at the Pennsylvania Academy of the Fine Arts in 1923; "The Sisters," by Edmund C. Tarbell; marines by Schofield, Dougherty and Ritschel; Augustus V. Tack's portrait of Elihu Root; Marjorie Phillips' "Morning Light—New York"; a still life study by Dines Carlsen; Lillian Westcott Hale's portrait of Miss Margaret Williams; the late Joseph DeCamp's "The Blue Kimono"; and a work in sculpture "Mother and Child," by George de Forest Brush.





TAPESTRY—THE GONZAGA ANNUNCIATION  
LENT BY MARTIN A. RYERSON, ESQ.

## ART OF THE ITALIAN RENAISSANCE

A LOAN EXHIBITION AT THE METROPOLITAN MUSEUM OF ART

A NOTABLE loan exhibition of the arts of the Italian Renaissance was opened in the Metropolitan Museum of Art in May and will continue throughout the summer. It is set forth in two galleries on the second floor of the building facing Fifth Avenue, and it will well reward the traveler who, passing through New York on summer holiday, waits over a train or two to visit it. Outside of the great national collections of art and the churches of Italy, nothing of the same quality is available to the student, and even there much time and effort would be necessary to see its equivalent. Furthermore, the objects in this collection are privately owned and therefore not as a rule accessible to the public; and they are so arranged that they are here seen in relation to one another and in an environment similar to that for which they were originally created.

The material comprises not only notable pictures and sculpture of the epoch, but furniture, ceramics, engravings, books, textiles, metalwork—in fact, all of the arts of

the time which it has been possible to assemble in the disposable space. The large gallery has been divided by partitions into alcoves, each one containing articles which belong together in time or harmonize in effect. The desire has been to escape as far as may be from the usual hard-and-fast museum way of showing examples and to give to the works something of the sympathetic setting which is possible in a private house—to imitate, in other words, the effect the works have in the interiors from which they have been borrowed.

The collectors, not only in New York, but elsewhere as well, have been more than usually generous in the case of this exhibition. Their public spirit has led them to deprive themselves of the most important of their treasures, in some cases to the extent that rooms which would be in daily use have had to be closed. Other museums have also been called upon and have responded with hearty good-will to the enterprise, lending wherever the conditions were possible. The





THE EXHIBITION GALLERY—SHOWING ARRANGEMENT OF EXHIBITS

Chicago Art Institute, the School of the Fine Arts of Yale University, the Fogg Art Museum at Harvard, have all cooperated to a valuable extent.

By special permission the description of this collection, written for the *Museum Bulletin* by Mr. Bryson Burroughs, Mr. Joseph Breck and Mr. W. M. Ivins, Jr., respectively, curators of Painting, the Decorative Arts and Prints, is reprinted here:

#### PAINTINGS

"Hercules and Deianira by Pollaiuolo is one of the rare paintings furnished to the

exhibition by museums. Through the extraordinary discrimination of Consul Jarves it was brought to America many years ago and has belonged since 1867 with the rest of his collection of Italian paintings to the Yale School of the Fine Arts. No better picture could have been obtained than this to illustrate the energy, science, and poetry with which classical stories were retold by the Florentine school at its greatest. In the same breath should be mentioned the tremendously powerful Portrait of a Young Man by Castagno which has been shown at the Museum on more than one previous



occasion but which can never be seen enough. It was out of this forceful tradition of tense sinews that Botticelli sprang. His distinguished portrait of young Giuliano de' Medici, belonging to Mr. and Mrs. Otto H. Kahn, was also lent to the Museum for an occasion some three years ago.

"Reaching back to a slightly earlier Florentine development is the arresting Portrait of a Lady by Fra Diamante, which for a time bore the name of Fra Filippo Lippi. This and the charming, aloof Madonna and Child by Cosimo Rosselli are lent by Michael Friedsam. The intellectual alertness of the Florentine aristocracy so admirably felt in the Botticelli portrait is perhaps even more beautifully expressed in Ghirlandaio's portrait of the much celebrated Giovanna Tornabuoni. A pleasing and characteristic eclectic picture by Pier Francesco Fiorentino is lent by Mr. and Mrs. Otto H. Kahn.

"Among the Siense paintings, again, other museums generously supply the choicest examples. The little Sassetta illustration of Christ in Limbo with its lingering flavor of the Middle Ages, its exquisite color, and its delicate miniature-like drawing could not be surpassed for the purposes of the exhibition. It is lent by the Fogg Art Museum. To furnish the altogether delightful series of the Life of Saint John the Baptist by Giovanni di Paolo, lent by Martin A. Ryerson, the Art Institute of Chicago, in which the panels have hung for several years, is obliged for a time to rob its own walls. By the artist of the Saint John panels are also the dainty pictures of the Presentation in the Temple lent by George and Florence Blumenthal, the Virgin in the Temple lent by Mr. and Mrs. Otto H. Kahn, and the Nativity lent by Grenville L. Winthrop. Other Siense paintings included in the exhibition are Dan Fellows Platt's mystical Allegory of the Church by Vecchietta and charming little pictures of the Virgin and Child by Neroccio and Francesco di Giorgio, lent respectively by Mr. and Mrs. Otto H. Kahn and the Fogg Art Museum.

"Umbrian painting is appropriately represented by six pictures, the first of which to be mentioned should be Mr. Platt's delightfully naïve picture of the Madonna and Child with Angels by Boccatis. Bonfigli, the Perugian pupil of Boccatis, is

represented also by a Madonna and Child with Angels painted not long after 1450 and belonging to Mr. and Mrs. Kahn. The delicate beauty of the work of Antoniazzo, here under the influence evidently of Fiorenzo di Lorenzo rather than of Melozzo, is well seen in the Madonna and Child with Donor lent by Percy S. Straus, while the work of Antoniazzo's little-known pupil, Saturnino de'Gatti, is to be distinguished according to Berenson in the Sacra Casa di Loreto. Pinturicchio is in splendidly decorative vein in his Holy Family and Saint John supplied by the Fogg Art Museum, while Perugino in his Madonna and Saints Adoring the Child is seen in loveliest perfection.

"In mentioning north Italian paintings lent to the exhibition one inevitably mentions first the Adoration of the Kings by Cosimo Tura lent by the Fogg Art Museum. This little panel, in common with others of his works on a small scale, achieves a tenderness of expression not found in like degree in any of his larger paintings, while there is nothing lost of his peculiarly subtle color and little, or nothing, of his energetic treatment of draperies. The Bishop attributed to Cossa, lent by the estate of Theodore M. Davis, shows again the tremendous draperies of the Ferrarese School, while the little Madonna and Child by Utile lent by Mr. Platt, though lacking this characteristic, seems in some other respects to point to the tradition of Cossa as we know him in the wonderful Annunciation of the Dresden Gallery. The one example of fresco painting included in the exhibition is the stately kneeling Angel by Luini belonging to Mr. Platt. It formed part of the decoration of the Villa della Pelucca at Monza whence came also the Burial of Saint Catherine, now in the Brera Gallery, Milan, which Williamson justly calls one of Luini's most beautiful works.

"Among the interesting expressions of the northern Italian schools at the end of the quattrocento and later none perhaps was more interesting than the portraiture. The exhibition includes a Lombard portrait of a man, painted about 1500, for the authorship of which no satisfactory name has yet been found; a portrait presumably of Taddeo Taddei by Amico Aspertini, lent by Michael Friedsam; a Portrait of a Boy



by Moroni, lent by C. C. Stillman; and finally a portrait by Baroccio of the baby prince Federigo d'Urbino, lent by Mr. Platt, which takes us into the early years of the seventeenth century.

"The Venetian pictures of the exhibition form one of its most interesting groups, beginning with the sumptuous altarpiece, the Madonna and Child with Angels by Carlo Crivelli, lent by George and Florence Blumenthal, and Mr. Platt's Saint Dominic by Vittorio Crivelli. The pre-Giorgione school is very favorably shown. Antonello da Messina, who brought a new outlook to Venetian painting, is represented by a beautiful example—the rarely seen and uncatalogued Portrait of a Man, lent anonymously. The other oil painting of this group is Mr. and Mrs. Kahn's remarkable Man in Armor by Carpaccio which has already been commented upon in the *Bulletin* (July, 1922). Three of the Madonnas by Giovanni Bellini, two of them executed before the artist adopted the practice of painting in oil, are shown, the one belonging to Percy S. Straus being a late rediscovery and now for the first time publicly exhibited. Ralph H. Booth's Bellini is also unknown to New York, and Mr. Winthrop's example, highly praised by many authorities, has rarely been seen. Two canvases by Tintoretto are included, Mr. and Mrs. Blumenthal's powerful Portrait of a Man, an early work formerly attributed to Bassano, and Samuel Sachs's Diana, a picture which at one time belonged to John Ruskin.

B. B.

#### SCULPTURE AND DECORATIVE ARTS

"Paralleling the evolution of Italian Renaissance painting, sculpture in Italy during the fifteenth and sixteenth centuries was inspired by a twofold enthusiasm—for nature and for classical antiquity. The former developed powers of observation, adding to the sculptor's knowledge of the human form at rest and in motion, until, with increased technical facility, the Renaissance sculptor attained a complete mastery of his craft. On the other hand, this enthusiasm for nature was controlled and directed to aesthetic purposes by the study and emulation of the remains of classical art which were now regarded as models of perfection. This disciplined

realism, even more than the new vocabulary of classical motives and the new themes drawn from pagan life and mythology, gives to Renaissance sculpture, as to contemporaneous painting, its distinctive character.

If the painters of Florence share their laurels with others, the school was supreme throughout the Renaissance in the domain of sculpture. Although Donatello is unquestionably the supreme master of the Early Renaissance, the realistic and classicizing tendencies of the period are perhaps most harmoniously united in the work of Luca della Robbia, whose serene naturalism seems more akin to classical ideals than the impassioned style of the great leader of the Florentine school. By Luca della Robbia we are fortunate in being able to show the beautiful relief in enameled terra-cotta, lent by Mrs. George T. Bliss, of the Madonna of the Niche. More dramatic in sentiment, retaining something of Gothic intensity in the treatment of form, is the Donatellesque terra-cotta relief of the Virgin and Child, lent by J. Pierpont Morgan. This impressive sculpture, close indeed to the work of Donatello himself, is evidently by the same hand as the Via Pietra Piana Madonna at Florence, which is generally attributed to Francesco del Valente, Donatello's sole Florentine assistant at Padua; another name suggested has been that of Antonio di Chelino da Pisa. From the same collection comes the exquisite marble relief of the Madonna and Child, by Agostino di Duccio, one of the most individual of the Florentine masters of the Early Renaissance.

"By Antonio Rossellino, the sculptor of feminine grace and the delicate beauty of childhood, are three marble fragments, composed of the smiling heads of cherubim; one is owned by the Museum and the others come from the collections of Robert W. de Forest and Dr. John E. Stillwell. The suave elegance of Mino da Fiesole has inspired the marble relief of the Madonna and Child, lent by Mr. and Mrs. Otto H. Kahn; this attractive sculpture is probably by a Roman disciple of the popular Florentine master. Deriving both from Rossellino and Mino da Fiesole, Tommaso Fiamberti (the Master of the Marble Madonnas) is the author of a delightful little sculpture in highly polished serpentine, lent by George and Florence





HOLY FAMILY

LENT BY THE FOGG ART MUSEUM

PINTURICCHIO

Blumenthal, representing a Child Holding a Dog. The beautiful marble statuette of the Christ Child Blessing, lent by John L. Severance, has a most interesting history. This statuette, according to Vasari, was made by Baccio da Montelupo to replace the Christ Child surmounting the tabernacle by Desiderio da Settignano in San Lorenzo,

Florence, when this figure of the infant Christ, which enjoyed a great popularity, was placed on the high altar of the church at Christmas time. Shortly after Baccio had completed his sculpture, Desiderio's statuette was injured and removed to the sacristy, so that the Montelupo sculpture remained in position on the tabernacle until



1868, when the Desiderio statuette was restored and placed in its original position, and the marble by Montelupo sold by the church to the Russian connoisseur and collector, Baron Liphart.

"Although the Renaissance sculptor found perhaps his principal employment in the production of devotional sculpture, the secular spirit of the time fostered the art of portraiture. A masterpiece of Renaissance portrait sculpture is the marble bust by Francesco Laurana of Beatrice of Aragon, the daughter of Ferdinand of Naples, who married in 1476 Matthias, King of Hungary. This embodiment of aristocratic beauty is lent by Thomas Fortune Ryan, from whose collection comes also the forceful marble portrait bust of a young man by an unknown artist—perhaps Pietro da Milano, one of the principal sculptors at the courts of Naples and Sicily and the celebrated medalist of King Rene of Anjou. In its vigorous masculinity this portrait offers a striking contrast to the subtle elegance of the Laurana Princess. Lent by Michael Freidsam is an attractive portrait bust in marble of a young boy, by Gian Cristoforo Romano, the leading sculptor of the Roman school in the latter part of the fifteenth and the early sixteenth century. The sculptor was frequently employed at the court of Mantua, and it is very probable that this bust represents the young Federigo Gonzaga, the son of Isabella d'Este and the Marchese Gian Francesco Gonzaga. A bronze head in heroic size of a bearded man, lent by Grenville L. Winthrop, exemplifies the classical manner of Late Renaissance sculpture. The bronze might easily pass for the portrait of a Roman emperor; but in the writer's opinion it represents some personage of the sixteenth century, quite probably Francesco Maria della Rovere I, Duke of Urbino, a few years younger than he is represented in a bust in the Kaiser Friedrich Museum in Berlin.

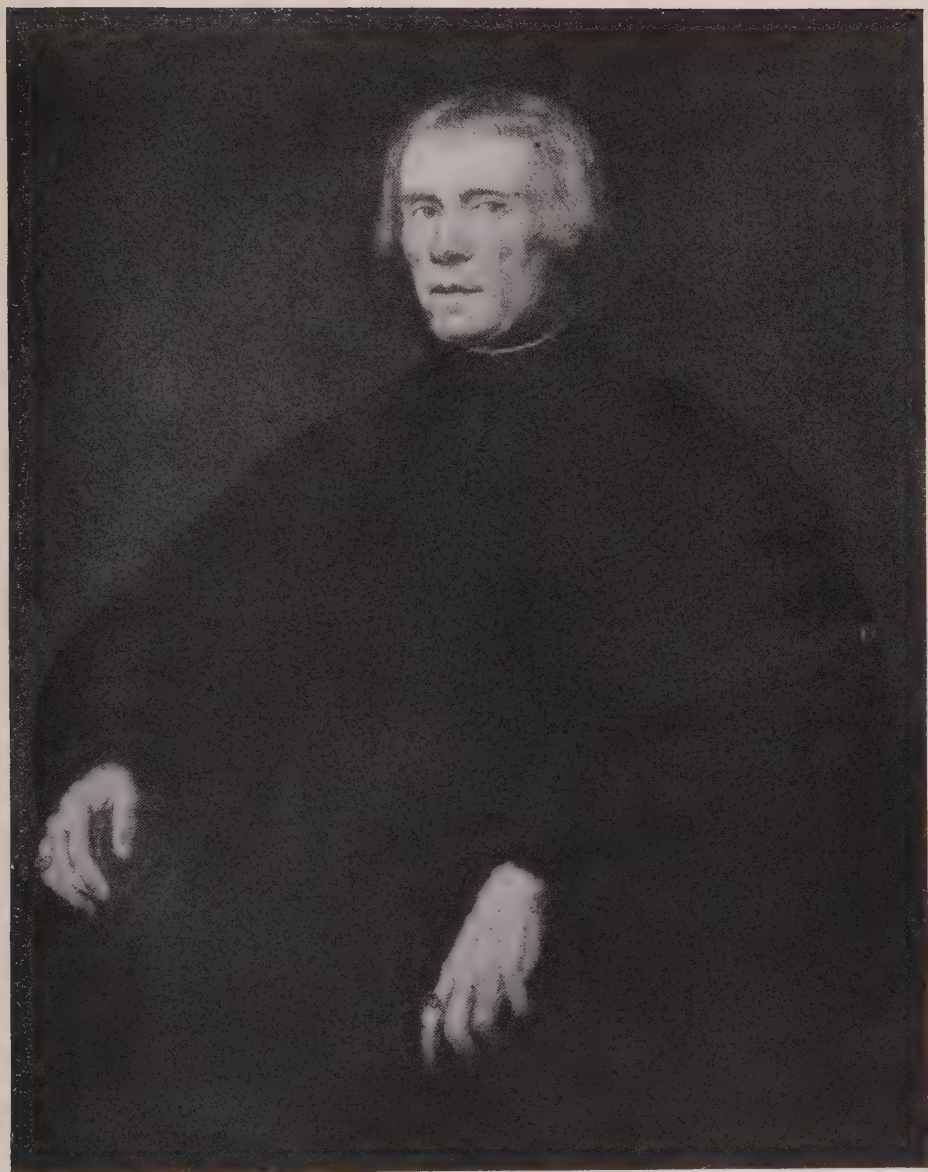
"The decoration of monumental tombs offered another fertile field for the Renaissance sculptor. Presumably from some such tomb as that of Doge Andrea Vendramin at Venice comes the half-length figure in marble of a warrior by Tullio Lombardi, one of the most prominent sculptors of the Venetian school. Dr. Bode conjectures that this superbly decorative

sculpture, probably representing Saint George and dating from the late fifteenth or early sixteenth century, may have been made for a monument of Ercole d'Este at Ferrara. It is lent by Michael Friedsam.

"A taste for rich ornamentation is characteristic of Venetian sculpture and is well seen in the Venetian bronzes of the High Renaissance. Magnificent examples are the pair of bronze *cire perdue* altar candlesticks by Alessandro Vittoria, lent by courtesy of Philip Lehman. The comparative sobriety of Florentine design at this period is shown in the splendid pair of bronze altar candlesticks by Benedetto da Rovezzano, which are lent by J. Pierpont Morgan. Andirons constitute an important class of Venetian bronzes; the handsome pair from the collection of George and Florence Blumenthal are notable examples of the school of Alessandro Vittoria. But not all Venetian bronzes are utilitarian in character. Attributed to Jacopo Sansovino, the chief sculptor at Venice during the second quarter of the sixteenth century, is the *cire perdue* bronze statuette from the Blumenthal Collection, representing Pluto with the dog Cerberus; and a typical Venetian work of about the middle of the sixteenth century is the graceful statuette, anonymously lent, of Venus Marina by Danese Cattaneo.

"The most famous of the Renaissance *bronziere*s is perhaps the curly-haired Paduan, known by his nickname of *Il Riccio*, a master of ornament and a realist of Donatello's school. *Il Riccio* produced numerous bronzes, mainly utilitarian in purpose. A splendid example of the master's work, lent by courtesy of Philip Lehman, is a large incense burner of cylindrical form, surmounted by a seated faun holding a Pan's pipes. Typical of *Riccio*'s numerous small bronzes designed as lamps or inkwells is a bronze statuette from the Friedsam Collection, representing a nude youth holding a lamp in the form of a shell. From the Morgan Collection comes the well-known equestrian statuette of a warrior by *Il Riccio*, a masterpiece of vigorous sculpture. No less animated, but of greater refinement in design, is another bronze from the same collection, a studio copy of one of Leonardo's numerous studies for his equestrian statues of Francesco Sforza and Gian Giacomo Trevulzio.





PORTRAIT OF A MAN

LENT BY GEORGE AND FLORENCE BLUMENTHAL

TINTORETTO

"Numerous Renaissance bronzes are copies in reduced size or free adaptations of classical sculptures. Notable examples of this type are the Spinario and the Hercules, lent by Michael Friedsam, and the Crouching Venus, probably by L'Antico, owned by the Museum. Classical influence is also a

marked characteristic of the Late Renaissance bronzes. The classicism of the Late Renaissance is conspicuous in the work of Gian Bologna and his imitators. By the master is the fine bronze group of Hercules and Cacus from the Blumenthal Collection.

"Before leaving these miniature sculp-





CASSONE, XVI CENTURY

LENT BY COURTESY OF PHILIP LEHMAN

tures, attention may be called to the pax with a relief in wrought gold, probably by Moderno, representing The Flagellation. This pax was made for Cardinal Giovanni Borgia and came from the Treasury of the Cathedral of Tarazona in Spain.

"Although furniture was by no means plentiful during the fifteenth and sixteenth centuries, there was a distinct advance toward comfort and luxury in all that pertained to the house. The influence of classical ornament and architectural forms is manifest in Italian furniture designs early in the fifteenth century. In the following century these motives were developed and became more classical in feeling, corresponding to the change in architectural design; and elaborate carving was now generally substituted for the marquetry or painted decoration which had been favored in the earlier period.

"The cassone, or coffer, that essential piece of Italian Renaissance furniture, is represented in the exhibition by many splendid examples. The earliest is a Florentine chest, with painted gesso decoration, of about the years 1400-1410. This comes from the Museum collection, as do the two following, an ornate Florentine cassone of about 1475, with a painting of the Conquest of Trebizond on the front panel, and a gilded cassone of the same date and provenance, with gesso carvings in high relief representing Bacchus and Ariadne. A cassone, prob-

ably Florentine of the middle of the fifteenth century, lent by Mr. and Mrs. Payne Whitney, has an unusual and delightful painted decoration of birds and rabbits among flowering plants in the style of millefleurs tapestries. Lent by Mr. and Mrs. Otto H. Kahn is a pair of stately Florentine cassoni, with intarsia decorations, which date from the second half of the fifteenth century. A cassone of about 1500, lent by courtesy of Philip Lehman, is a masterpiece of Venetian design; the graceful form of the coffer is embellished with exquisite low relief carvings. From the collections of J. Horace Harding and David Warfield come two princely Roman cassoni of the mid-sixteenth century, carved in high relief with figures, architectural ornament, and armorial bearings. The bronze-colored patina of the wood, relieved by occasional touches of gold, adds to the sumptuous appearance of these chests. Another magnificent cassone of the High Renaissance type is lent by George and Florence Blumenthal. With these cassoni may be mentioned the cassapanca, a combined wall-bench and chest raised on a dais, owned by the Museum; it is an excellent example of Florentine furniture in the second half of the sixteenth century. To the same period belongs the fine credenza from the vicinity of Verona, lent by Charles A. Platt, and the elaborate Tuscan writing cabinet lent by Edwin A. Shewan. Other small cupboards are lent by Mrs. F. Gray

Griswold and Mr. and Mrs. Payne Whitney. "Several types of tables are represented in the exhibition. From the collection of Mr. and Mrs. Payne Whitney comes a monumental Venetian table of the early sixteenth century, extremely beautiful in its proportions and carved decoration, and a second Venetian table of elaborate design, some half century later in date. From the same

the extraordinary pair of carved and gilded Venetian chairs of the same type, lent by Mr. and Mrs. Payne Whitney; all these chairs have their original leather backs and seats. Of the stool-chairs (*sgabelli*) and stools beautiful examples have been lent from the Kahn, Blumenthal, and Lehman Collections.

"The sumptuous character of Renaissance



CHILD HOLDING A DOG TOMMASO FIAMBERTI

LENT BY GEORGE AND FLORENCE BLUMENTHAL

collection is a Tuscan table of the second half of the sixteenth century, of which the unusual design is attributed to Vasari; and also a late sixteenth-century pedestal table with octagonal top. A century earlier is the beautifully carved and gilded Sieneese table with an octagonal top, lent by courtesy of Philip Lehman.

"'Savonarola' and 'Dante' chairs are represented by many choice examples. It is impossible to call attention to individual pieces, except perhaps to note a Lombard or Venetian 'Dante' chair with intarsia decoration from the Philip Lehman Collection, and

fabrics is well shown, among other examples, by the altar frontal of green cutvelvet patterned with gold, from the Lehman Collection. Through the kindness of Martin A. Ryerson, we are privileged to exhibit the famous Gonzaga Annunciation tapestry, which was woven in Italy, probably at Mantua, in the second half of the fifteenth century. This beautiful tapestry from the Ryerson Collection, perhaps the supreme achievement of the Italian looms, was woven for a member of the Gonzaga family, whose arms appear twice in the composition.

"Although the ceramic group in the exhibi-



tion is not a large one, it includes characteristic examples of the majolica of Faenza, Caffaggiolo, Deruta, Gubbio, and Urbino. Among the pieces, which illustrate a variety of forms, are two fine lusted plates by Maestro Giorgio; other celebrated ceramic artists represented are Fra Xanto Avelli, Nicolo da Urbino, and Orazio Fontana. The exhibits come from the collections of Michael Friedsam, William Randolph Hearst, Philip Lehman, V. Everit Macy, and Thomas Fortune Ryan.

"On a sacristy cupboard are shown two beautiful illuminated manuscripts, lent by J. Pierpont Morgan. One, a manuscript of the works of Didymus and other authors, dated 1488, was written for Matthias I, King of Hungary, by Sigismundus de Sigismundis, and illuminated by Attavante degli Attavanti. The other, a pontifical, of the late fifteenth or early sixteenth century, was written for Cardinal Giuliano della Rovere, later Pope Julius II, and illuminated by Francesco and Girolamo dai Libri of Verona."

J. B.

#### PRINTS AND ILLUSTRATED BOOKS

"The exhibition is continued in the Print Galleries opening from the Gallery of Special Exhibitions, where there has been arranged a selection from the Italian prints and illustrated books in the Museum's own collections. The items shown have been chosen not so much for their beauty, although that quality is conspicuously present, as for the manner in which they represent the many-sided activities of the Italian print makers of the Renaissance. Today they are all regarded as 'fine prints' and as beautiful books, but at the time they were made they probably for the greater part escaped the attention of the specifically art-loving community because a very great many of them were not made especially to be beautiful but to be useful in one way or another. Thus there are prints which were intended to be colored and pasted on altar fronts as a cheap substitute for decorative paintings, and there are sets of cards which may have been used for games like that of 'authors' and in somewhat the same manner that our own contemporary Sunday School cards are used. There are pattern designs for jewelers, sculptors, metalworkers, intarsia makers, and needlewomen, treatises on lettering and

architecture, and reproductive engravings which, taking the place now occupied by photography, carried the fame and the design of Mantegna and Raphael across the world. There are many illustrated books which are neither more nor less than the cheap popular reading of the day, books which, like the Aesop of 1479 and the *Ars Moriendi* printed by Clein in 1490, are today among the ultima thules of collectordom and among the great exemplars of how to make lovely books. There are also many of the great chiaroscuro woodcuts which are still the most successful examples ever produced in Europe of cheap color printing for the pictorial decoration of walls, and another group of woodcuts in black and white by such diverse men as the Master I. B. with the Bird and Domenico dalle Greche. The individual artists represented are typified by such men as the anonymous engraver of the famous and very beautiful Life of the Virgin and of Christ, Pollaiuolo, Mantegna, Jacopo de' Barbari, Zoan Andrea, Mocetto, the Campagnolas, Marc Antonio and his school, and such later men as the Carracci and Baroccio."

Aside from the intrinsic value of this collection it is of very considerable note as testifying to the extent to which American collectors have succeeded in securing rare works of Italian art of the Renaissance period.

#### NOTABLE GIFT TO THE METROPOLITAN MUSEUM OF ART

The Metropolitan Museum of Art has lately received from Mr. and Mrs. William A. Moore a notable gift of American Decorative Art, which includes silver of the seventeenth, eighteenth and early nineteenth centuries, several portraits and miniatures, furniture, jewelry, textiles, and miscellaneous objects of rare character. All of the articles in the gift are of decorative or utilitarian art, typical of their time and suggestive of the taste of their possessors. Such a collection as this is of particular importance, in that each piece is definitely pedigreed, its original owner known, and close dating is possible. It will form a most valued addition to the collections to be installed in the new wing of American Decorative Art recently presented to the Museum by Mr. and Mrs. Robert W. de Forest, the building of which is progressing rapidly.



HIGH UP IN THE ALPS

H. R. B. DONNE

## SOME WATER COLORS BY A DISTINGUISHED BRITISH PAINTER, COL. H. R. B. DONNE

**T**HE British School of water color painting has always been distinctive from the time of the first English water colorists down to today. The Dutch method of scrubbing in has never been popular across the Channel, where instead, the old method of pure color and transparent wash still holds its vogue. Water color painting for many years in England was called not painting but drawing, and water colorists for the most part really tinted the pictures which they drew to give them colorful effect. How charming this style of water color painting is all those who have made a study of the works of the early English water colorists know full well.

The English School is differentiated from other schools, moreover, by the emphasis that it has always put and still puts on subjective interest, and this refers not merely to the story telling picture but to the landscape as well. The picturesque, the somewhat complicated and pictorial composition appeals to the British mind and taste, whereas on this side of the Atlantic

landscape painters have been satisfied with fragmentary utterance, with the interpretation of bits of nature seen under varying conditions of light and atmosphere.

The work of Col. H. R. B. Donne, three of whose water colors are illustrated herewith, will in these matters be found traditional. It is in pure color and extremely pictorial in quality. He is the son of a painter and spent his boyhood holidays on sketching tours in Switzerland with his father. As an officer of the British army he has made art his recreation rather than his profession, but he has distinctly the perception of the artist and he has acquired extraordinary skill in technique. His pictures are well painted and appealing in theme—transcriptions of extraordinary beauty found in nature. A group of fifty or more of Colonel Donne's water colors selected from his studio were brought to America last fall and shown by special invitation in the Corcoran Gallery of Art. More than half of the collection was sold at its first showing, which goes to show





THE LITTLE TOWER

H. R. B. DONNE

that subjective interest makes appeal here as in England when coupled with technical excellence in the matter of rendering. Colonel Donne's pictures of Lake Como, the Swiss Alps and scenes of the Riviera and in and about Florence interpret the superb beauty of these places, not photographically but as it is realized by the sympathetic, artistic instinct of one who loves beauty for itself and is capable of interpreting its charm.

Water colors have lately been coming into their own. Museums have been exhibiting them, special exhibitions have been arranged in addition to those regularly assembled and set forth by the artist organizations. In Paris this summer an exhibition of water colors by three distinguished American painters, Sargent, Winslow Homer, and Dodge MacKnight, is being held. And how charming they are! Whistler's water colors are among the loveliest things in the lately opened Freer Gallery of Art. And how

differently the medium may be handled—as a transparent wash, mixed with Chinese white and scrubbed in, dry as pastels, wet and flowing, it matters not, if well handled the results are delightful.

The Dutch were masters of the art and much was learned from them, but the Dutch method has now almost entirely gone out of vogue, partly, perhaps, because it does not lend itself to modernistic forms of expression. The tendency today is to paint with pure color and great directness and to give little heed to the amenities of tone. Colonel Donne is neither of the old school nor of the new. He has a method of his own, some say a little old fashioned in its exactness, but all agree delightful in subtlety of suggestion, veracity and colorful effect.

Under the auspices of the American Federation of Arts, a small collection of Colonel Donne's water colors was shown in May in Quincy, Ill., and was greatly admired.



ON LAKE COMO

H. R. B. DONNE

# ARTISTIC BLESSINGS IN DISGUISE

BY HELEN GERARD

AMERICANS returning to the Italian picture galleries after the long interval of the war are impressed with the new order in which they find most of the priceless collections of Old Masters. Many travelers, familiar with the former state of things, are bewildered at first, especially as all the guide-books, "walks," "talks" and "wanderings" are as yet unrevised. Some people are disappointed at not finding old loves in their accustomed places. We must all admit, however, that the new conditions present vast and long-desired improvements, so obviously difficult and expensive to attain that they seem too good to be true, even at the increased entrance fee.

Few people know the extent of the labors by which these changes have been achieved. Some such reorganization was planned long ago. Beginnings were even progressing before the outbreak of the war aroused the Italian Government to the peril menacing the treasures of art throughout the country, especially in the northern cities. Yet most of the great paintings were still in place when the first Austria-German air raid over Venice startled the world and aroused the Italians to an acute sense of what might happen any day—or night—if their masterpieces were not immediately taken care of.

But haste entailed a danger with even fewer "ifs" than bombs. The initial steps to the rescue confirmed an appalling discovery, already foreseen by the inside few of the department of the *Belle Arti*—nothing less than this: many of the paintings were ready to fall to pieces at a touch, the canvas backs were rotten and stretchers worm-eaten.

Perhaps experts had hesitated to meddle with them before, or means for the tremendous undertaking may have been in question. At any rate, the imminent loss menaced by Italy's ancient foe suddenly rallied the forces that alone could save her treasures from the ravages of the great universal enemy, Time. New rescue orders brooked no delay. The experts knew what to do. A certain amount of such work of salvation

was always in hand. It was to cover the surfaces of the paintings with a fine, strong gauze, held firmly by a harmless adhesive. That done, even the vast ceiling and wall pieces of Tintoretto and Veronese, of Tiepolo and Titian—if only they were on canvas—could safely be taken down from their lofty places, freed from their stretchers, rolled upon great, wooden cylinders and, unknown to all but their preservers, packed and shipped to the safety vaults of Florence, Pisa, Rome. It is well known, of course, that frescoes are sometimes transferred to canvas, but I do not know of any done in this emergency. They were protected by sand-bags.

Peace assured, the walls and ceilings were repaired, cleaned, often re-tinted with notable improvement in neutral color of hygienic distemper; in short, the halls and galleries were fittingly prepared for their treasures, returning in traveling costume. With incredible care and skill, the paintings were unwrapped of their coats of sacking, unrolled from their huge cylinders, and placed upon new stretchers, in every way equal to the severe demands to be put upon them. With the gauzed surfaces still intact, the tattered canvas backs, placed under a strong light, were sand-papered down to the paint with a delicacy of touch, sureness of eye and patience known only to the old-picture expert. The succeeding operation, requiring no less skill, perhaps, glued an entirely new canvas to the back of the picture. Then followed the period of slow drying before the work could be put in place. Only after that was done, in the case of the largest ones, was the gauze removed from the priceless surface, and that cleaned of the adhesive—a comparatively small matter.

Not so the cleaning of a painting until it is free from the accumulations of its centuries of existence. That is the work of months, and a large painting requires years, for only about a square inch of the surface is cleaned at a time by means of most delicate touches with a small wad of gauze which has been lightly dipped in turpentine,



and must be thrown away the moment it is soiled. The expert cleaner possesses a deft hand, obedient to a sure eye. Above all else, he must know when to stop cleaning one square, and pass on to another, keeping all in harmony, lest unevenness in the cleaning destroy the quality of the picture. Nor can the ancient masterpieces be made entirely clean even by this enlightened method without great risk. Capable as are the Italian experts in such work, it is needless to say that the long and expensive undertaking in all thoroughness has been impossible in the present reorganization of the galleries, accomplished for the most part within three years. Nevertheless, the recent war experiences of the old paintings have included, undoubtedly, the wash-and-brush-up of their lives.

In cases of torn or scratched pictures, there has been some intelligent restoration also—rubbing in of resin to bring back faded colors; perhaps, a little mending; but none of the wholesale retouching, such as in the old days obliterated so many masterpieces, leaving them to us mere names. The present generation of Italians who have in custody the jewels of their *Rinascimento* have made this advance over their predecessors: they understand that a work of art badly damaged by ill-use, by age, by dampness, even coated with the smoke of altar candle grease, is always the master's piece if spared the daubs of the "restorer."

Progress, indeed! Had the great mind of Michelangelo grasped this truth, he could never have set the example he did to so many centuries of less gifted botchers by adding so much as a nose or a little finger to the antique statues found in Rome by his illustrious patron, Pope Julius II; nor would he have left so mighty an axiom to be laid down for all works of art by the French architect Violet-le-duc, in his admonitions against the violent restoration of ancient monuments.

It was in the war-dismantled hall of the Scuola di San Rocco at Venice that this enlightened modern method of saving the life of old paintings was thus minutely described to me. Tintoretto's *Crucifixion*, still wrapped upon its immense wooden cylinder, just as it had come back from a cellar of Florence, lay upon the floor. The *Assumption*, on a new stretcher, was

drying its new canvas back near one of the never-too-sunny windows. Several other works of the prolific master—and Brother of San Rocco—were in work-rooms and in divers stages of sand-papering, while a number of the smaller paintings, all ready to be put in place, were standing about on the floor, many of them against the railing of the chancel, their backs as easily inspected as their surfaces. No one could have desired a better opportunity to study the skillful renovation in all its stages, and, thereby, to understand the hitherto mysterious operations on still larger scale, caught sight of in the Ducal Palace and elsewhere during two or three years after peace was declared.

The secret was then out that Austria, confidant of retaking Venice, had given orders that the delectable city be spared all bombardment not strictly necessary for military, naval and *scare* purposes, the latter end to be achieved by an abundant dropping of bombs into the canals and basins of the lagoon. Those orders were not always obeyed, as many churches testify, yet with no great loss except that caused by the air-men who, aiming at the railway station on the opposite side of the Grand Canal crashed through the dome of the Church of the Scalzi and shattered Tiepolo's great fresco into dust and a few small fragments which have been piously cemented into a frame not much over a yard square. That loss gave the signal for the new lease of life to an almost uncountable number of other works of great value of which Italy has the glory of preserver—and, still, possessor.

Incidentally, the bombardment of Venice gave rise to the rearrangement of the collections of nearly all the cities of Italy—the bombardment on the one hand, and, on the other, King Victor Emmanuel's gift to the Italian Government of a vast extension of gallery and museum space in many palaces and villas hitherto crown property. Venice, one might say, has not a monument, a gallery, church or museum untouched by the reorganization. The Correr and Civic Museums have been removed to the Royal Palace in Piazza San Marco, the Church and Convent of *La Carità*, for more than a century the home of the *Accademia* school and galleries, has been put back to as near their original conditions

as possible, while still retained by the *Belle Arti*; and the gallery has been courageously deprived of many another work—besides the *Assumption of the Virgin* which Titian painted for the Church of the Frari—in order to put them back to their original places, now made ready after a century or more of neglect.

In Florence the same spirit has been—and still is—at its arduous labors. The Uffizi Gallery has had, no doubt, the most thorough housecleaning of its long and honorable existence. The collections have been rearranged in restfully spacious order, wall tints and lighting intelligently considered. The lover of any painter may now adore his heart's desire with much less fatigue than in former days, although not yet with the ease afforded by the Venetian Academy's generous supply of comfortable sofas. Seekers after historical and comparative studies in the Italian Renaissance may now find in the Uffizi all the documents in their order of sequence. That is to say, Florence is no longer disgraced by the hodge-podge picture galleries of former years, when masterpieces of all schools and all epochs hung and stood about in confusion, both in the Uffizi's celebrated hall of honor, the *Tribuna*, in the Pitti Gallery, and, worst of all, in the *Accademia*. Those were the days when a great painting in one of these galleries was

as likely as not, only to be compared or contrasted with another half a mile away, in the narrow, ill-lighted and overloaded hall of the *Accademia*. Now the Academy collection is reduced to the common needs of its students, whose greater needs are adequately met in the reorganized galleries.

Certain collections have been grouped in places with which the artists were especially identified. For instance, excepting a few specimens required to complete the historical sequence represented in the Uffizi, or a panel or canvas restored to the altar for which it was painted, practically all the scattered works of Beato Angelico and Fra Bartolomeo, now hang, well lighted and spaced, in halls set apart for them in the Convent of San Marco.

These are but a few details of the vast artistic blessing brought to Italy in the disguise of the war, in partial compensation to the world for all that scourge destroyed. In these painful days of reconstruction, there is this of the tangible to set up against the heavy costs—that Italy has not only redeemed much of her lost birthright in art, in land and in her people, but she has saved and reset her old treasures, making them more beautiful by the intelligent manner in which she has torn off the disguise of her blessing and made much of the great opportunity it concealed.

## A WOOD CARVER'S EXHIBITION

BY FRANCES LIVINGSTON SUTHERLAND

**A** SIGN at the door of the Ryerson Public Library, Grand Rapids, Michigan, announcing this exhibition last season, caught my eye in passing. Though but a visitor in the "Furniture City," I had long pursued craft work in all lines, so from force of habit, in part, I followed the indicated direction up the spacious stairway to the second floor, and as "my head followed my heels" recollections of various wood carvings of primitive folk flashed back in memory; Norwegian household utensils, German altar pieces, English oak chests, medieval Swiss life in wood, the Colonial doors of Portsmouth and Savannah, all expressing heart yearnings of days long past. Suddenly I awoke from my reverie, for here

I stood in the presence of contemporary work abreast of the present and forecasting something of the future in the furniture industry. I felt the throbbing pulse of it, alive and eager.

In my enthusiasm, tourist fashion, I began to talk to a man standing near me, who had been giving undivided attention to two deer in a showcase full of figure pieces all of which showed sincere and able workmanship. Happily I expressed admiration for the bas reliefs of a lion, a cow and a blue heron, outstanding from a swampy, cat-tailed back-ground of redwood, which happened to be the work of this very wood-carver. With this incident my education began. With modesty my new-found friend





BASS WOOD PANEL  
CARVED BY LEOPOLD BAILLOT

pointed out an exquisite cluster of flowers carved in mahogany, roses carved in red-wood and a motif of pansies with leaves in Circassian walnut, which from a remark by a second man, who by this time had joined us, I concluded represented the acme of achievement, as far as medium is concerned—"For you know what Circassian walnut means"! he said.

I learned that for forty years this splendid craftsman had been carving wood just for the love of it, without applause and without much recompense. That was the spirit which characterized all the exhibitors; they burned with the desire to express themselves, and through expression they had found content. Every article in the collection had been created in the small margin of leisure of men employed in the factories day after day, year in and year out and still seeing new visions full to overflowing with the desire to create, and to create worthily.

It was this urge which finally focussed in the Wood-Carver's Association of Grand Rapids, under the leadership of Mr. Charles J. Davidson, from whom I learned that this was the first public exhibit of wood-carving in the history of this great furniture-producing city.

"And how many wood-carvers are here?" I inquired. I hasten to say that the reply casts no reflection upon the producers; the consumer must bear the responsibility. "Only one hundred and fifty seven in Grand Rapids now, though there were at one time three hundred and seventy-five of us." But the ebb-tide has passed. It is encouraging to find that the number of carvers is again increasing, one factory alone at present employing thirty of them.

"You see Grand Rapids has a big proportion," said one of the group who had gathered together to talk over this matter of such vital interest to them all. "Now there's Detroit—one million people and only seventeen wood-carvers!"

"Are there many hand carvers in America all told?"

"We have a thousand on record, and there are probably about as many more working independently or in isolated groups."

"You see," spoke an upstanding young man, with those honest blue eyes Mr. Gerrit Beneker loves to paint, "it used to be different with wood carving; the monks

didn't have to earn a living by their carving, and in Switzerland, even now, the government fosters this industry, but here with the machinery and composition and all that"—"But we aren't against machinery," interrupted one of the best carvers. "No, the machine helps us out. It roughs out the work and we finish with the fine part."

"Just what is composition?" I asked.

"It's sawdust and fibre and glue, but composition has its place, too." "You see this is a commercial age, and the competition ('Yes, the competition,' I heard plaintively from another voice back of me)—and people don't know, and few care about the difference between stamped and carved ornamentation. Mr. Davidson thinks many people would gladly pay for it if they knew the value of hand work."

"But didn't Robert Adam use a lot of composition?"

"Yes; when he went to Italy he learned that composition was cheaper and a good substitute for carving, so he took the idea back to England. He used composition and carving together. You know those rosettes and urns on Adam and Hepplewhite mirrors? Well, they were carved, but the festoons hanging from them were of composition."

How responsive these men were to a little sympathetic interest, and they were well informed. They read and they studied.

Nearly every thing shown had distinct merit. The display included excellent examples of lamps, frames, boxes, large and small, as well as figure pieces, clocks, panels and festoon decorations. There were some beautifully carved Chippendale chairs which belonged to a parlor suite of masterly workmanship. A fifteenth century Italian chair and a panel of basswood in Italian Renaissance were especially choice. That this panel, designed and superbly executed by Leopold Baillot, was considered the masterpiece of the exhibit was evident, for I was asked a dozen times if I had seen "the bird panel."

As I hastily jotted down some notes, a young man asked, "Are you going to write this up?" When I replied that I was, his eye lighted, for these men have received few plaudits. "There have been three ladies here who liked wood-carving," he added. Judging from the fact that 6,392 had visited

this room, there must have been many more enthusiasts, but evidently not of my own sex. Why? He, too, must have been wondering, for he went on as though talking to himself; "Women flock to the galleries and cathedrals of Europe and spend much time in studying the carving in stone and in wood, and here there is so little to look at."

I wonder if it is because we do not look at what we have.

When we consider what it means to the men themselves to be encouraged in their interest in this ancient art, we shall discover at least one answer to the discontent which comes from constant machine work.

In the January number of the *AMERICAN MAGAZINE OF ART*, Mr. Kirchmayer, one of America's greatest wood-carvers, says that he believes we are entering a period when real wood-carving will again flourish.

Such exhibits as this one in Grand Rapids are educating the public and so serve to stimulate appreciation for hand carving on furniture. In the last analysis it must be demand which will fulfill Mr. Kirchmayer's happy prophecy.

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The Brooklyn Museum of Art is to be materially increased in size and efficiency by the appropriation of one million dollars recently approved by the Committee of the Whole of the Board of Estimate. This appropriation will be used to furnish and complete a wing of the building which was begun in 1914 and has been standing since that time in an unfinished condition.

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The Carolina Art Association of Charleston, South Carolina, has recently acquired a painting entitled "Falling Snow, New York," by E. L. Warner, purchased through the Ranger Fund and assigned to the Association in recognition of its high standing, by the National Academy of Design, as trustee of this Fund. The painting has been given prominent place in the Gibbs Art Gallery, of which the Carolina Art Association is custodian.

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The etchings by which Mr. Hesketh Hubbard, the British etcher, was represented in the latest exhibition of the National Academy of Design, New York, have found permanent place in the Print Room of the Brooklyn Museum.



# JOHN APPLETON BROWN, LANDSCAPIST

BY WILLIAM HOWE DOWNES

JOHN APPLETON BROWN was born in Newburyport, Mass., in 1844. He received his professional schooling in France and was a pupil of Lambinet. Returning to America, he took a studio in Boston, where he remained throughout his career, passing his summers usually in and about Newburyport, studying and painting from nature from May until November. From the time of his return from France up to the time of his death it was his custom to hold an annual exhibition of his pictures in Boston, generally in the early spring, and this became a regular fixture, year after year, for I do not know how long. His works were very well liked by the public, and he had little or no difficulty in disposing of them at good prices.

The man and his work were exceptionally well related. He had the good fortune to have found his vocation, and he was able to devote his whole life to it. Landscape art was the one congenial and natural means by which he expressed his serene and lovely ideals. The work that he left is his monument in a peculiar sense, since it is a complete and faithful manifestation of his manner of feeling and seeing, his personal outlook on life, his aspirations, his temperament.

His work will entitle his name to an honorable place in the history of American landscape art. It is filled with the spirit of American optimism and reflects the national temper of hopefulness and buoyancy. It may be supposed that there were in the artist's life periods of storm and stress, since no life is without some struggle, but of this there is wonderfully little evidence in his painted work. No trace is discernible of Nature's harsher moods, of tempest, strife, cold, darkness, sullen hours, frowning aspects, melancholy portents. His brush was ever busy with the smiling, luminous, sweet and serene phases of the rural world; and of his art it would be just to say, in the words of the inscription upon a sundial: "*Horas non numero nisi serenas.*"

His pictures bring messages of peace, and they are impregnated with the purest idyllic spirit. They evoke memories of

the country which should be the happiest mental possessions of those who were born and bred "far from the maddening crowd's ignoble strife." The fields that he best loved to portray were those which sloped towards the sun; his favorite skies were those in which the tender and transparent blue of the firmament was but enhanced in loveliness by contrast with pacific summer clouds. Regularly, in the early days of the tardy New England springtime, his summer scenes came with their reassuring promise of the bright June days to come, fragrant with the delicate scent of opening blossoms, shimmering with the generous sunshine of a perfect day, and breathing the ambrosial airs of a well-beloved countryside.

It is not by chance that an artist chooses habitually such cheerful, gentle and genial motives. All this sunlight, purity, repose and beauty might be passed by, and is passed by, as a matter of fact, by many landscapists. But in Appleton Brown's soul there existed the spiritual counterparts of the phenomena that he painted with so much sympathy; he gave sunshine for sunshine, and joy for joy. For this we are his grateful debtors. The pleasure that he felt in his work he could communicate to others; it was of a noble order.

Devoting himself to a purely pastoral type of landscape, Brown's motives were as thoroughly rural as if there were no such thing as a town in the world. It is not easy to analyze his style or to account for the charm it exercised. Early in his career it was said that he was strongly influenced by Corot; but if this remark contained a modicum of truth, it was also misleading unless qualified by some important explanations. His pictures never struck me as having any close resemblance to the work of any of the so-called Barbizon painters. He was a fervent admirer of Corot, Rousseau, Jules Dupré, Daubigny, and the other French landscape painters of that group, but he imitated none of them. The only noticeable parallelism between his pictures and Corot's was that they were subtle and delicate rather than strong and robust in character, and that Brown's



SPRINGTIME

JOHN APPLETON BROWN

foliage, in some examples, had that generalized technique, that feathery texture, which one is apt to associate with Corot's manner. In most other respects his method and style both differed very widely from the French master's.

Brown was famous for his paintings of apple blossoms, and by some flippant Bostonians was called Appleblossom Brown. His success with this class of subjects was phenomenal. Any painter who has attempted to convey the impression of an apple orchard in the month of May will tell you that it is an extremely difficult matter. Brown had a background of long experience and knew how to surmount all the difficulties; not alone that, he distilled a genuine pictorial poetry out of the theme. In the hands of a less intelligent artist the florid pink and white of these canvases would have been vapid thin, and a little too sweet; it was never so with Brown's apple blossom pictures; they

had the refinement and daintiness and elegance of the *juste milieu*.

For example, in his "Springtime," first shown in 1889, the observer looks from the banks of a sluggish creek across the smooth stream (in which are reflected the tender blue of the sky and the pale rose-pink of the apple blossoms) to a sunny expanse of meadow land, with here and there an apple tree in its May dress. The early wild flowers are springing up alongside of the creek; the fields are at their newest and freshest green; the sky has a hint of the soft breath of the coming summer. A great merit in this performance is the avoidance of cheap sentiment. The sweetness is not over-stressed, and its genuineness is enhanced by a studied moderation of statement. The poetry is Wordsworthian, simple, unaffected, close to the everyday heart of nature, never dramatic, stilted, emphatic, rhetorical. Perhaps the careless





EVENING

JOHN APPLETON BROWN

observer might underestimate the sterling quality of the technique, thinking it a little wanting as to the solidity of the rock-ribbed earth, or in the precision of the draughtsmanship of the trees, or in the desirable variety of textures in grass and leafage. But his mistake, though not wholly inexplicable, would be that he did not see beyond the surface of the paint, that he was looking at the parts and not the whole of the picture, that he was unaware of the fact that Brown's style was the natural and logical expression of his temperament, the simple, direct and efficient vehicle of his tranquil aesthetic emotions. Though never impulsive or passionate, this emotion was abundant and continuous, unchangeable in its cheerfulness, very quiet, but mighty in the persistence of its flow.

For another example, let us take "In

May," a large pastoral canvas, and a most characteristic work. The foreground is similar to that of "Springtime," that is, it has a placid pond or stream, with a smooth surface which reflects broken images of the new green leaves and the pink blossoms of the fruit trees on the further shore. Beyond is a field, undulating to the middle distance, where groups of taller trees lift their tender young foliage up against the sky. This sky, with its warm gray clouds, floating slowly before a gentle breeze, its light blue spaces, its vaporous depths, resumes within itself the beauty and ethereal delicacy of the early summer days.

In the eighties, Brown spent some months in England, making an interesting series of paintings in Warwickshire and Gloucestershire. Many of these English pictures were seen in the Boston exhibitions of 1885 and

1886. They depicted the same kind of purely rustic scenery which he had almost invariably chosen to paint at home, and there was not such a wide difference between them and the American motives as might have been expected. He found England a paintable country and was delighted with the cool silvery atmosphere and the luxuriant vegetation. He formed for a while one of the little colony of Anglo-American artists which included Edwin A. Abbey and Alfred Parsons. In that sequestered place, the fields, streams, trees, etc., were neither more nor less beautiful than their transatlantic prototypes in Massachusetts which the artist had, as it were, made his own. The "Old Warwickshire Farmer," "A Cottage Door," "Harvesting," and a view of Holy Trinity church at Stratford-on-Avon were, of course, more noticeable for their local color.

It was early in the eighties that Brown began to use pastels in his landscape work. He was soon able to manipulate the medium with great success; he obtained by its use remarkable atmospheric depth and transparency, delightful delicacy and suavity. It seemed to meet his special needs and became his natural language. His style was unchanged in its essentials, but it became looser, broader and freer. It was the easy and unaffected form in which a sincere nature expresses the poetry of the countryside, and there could be no purer, no more elegant form for that purpose. The style was so good that one had no consciousness of style. It came straight home, unimpeded by any visible art in the delivery. Experience was adding to the equipment of the painter a touch of increased confidence, of brilliancy, and of ease, without taking from it that grateful refinement and modesty which are the marks of the true artist.

The public likes to be able to classify artists, to ticket each painter, and to recognize his work in a gallery at a glance. Thus it is at his own peril that he ventures to step outside his specialty. But Brown refused to be confined to spring and its apple blossoms. He was as much the poet laureate of the autumn and the winter as of the spring. Indeed, it would be difficult to determine which were the finer—his melting, vaporous blue and white skies of May, with masses of rosy blooms filling the soft air with their sweet perfumes, or his

golden October days, rich as old wine, with their purple distances, their ethereal cloud effects, relieved by the tremulous plumes of yellowing birch foliage, and the mellow atmosphere fusing all parts into one united chord of harmony. Whatever season or place he painted, Brown brought to it the same spontaneous feeling, taste, and distinction of style. He had the felicity to utter the right word with just the right accent, never forcing the note. He made us think, not of the painter, but of the thing painted.

Subjects which at various times engrossed his interest included nocturnal scenes, marine pieces, flower gardens, cattle pieces, and even architectural compositions; and among the places to which he turned for motives were Italy, the Riviera, England, and the Isles of Shoals, where he was a welcome guest of his friend Celia Thaxter. His Boston studio was for many years in the venerable Quincy mansion located in Park Street, and there his windows overlooked the picturesque Old Granary burial-ground.

As the seasons came and went, each new springtime was to Brown like the first that ever was, an utterly new revelation of renewed life and the "gioventu del' anno." His spirit, too, remained always youthful. There was assuredly something admirable in the consistency, fidelity, and continuity of development which were exemplified in his career. He pursued with unflinching singleness of purpose a lofty ideal. The secret of his constantly renewed freshness of inspiration was his reliance upon Nature, for, while some landscape painters coquette with Nature and use her lightly, the quality of his devotion was as permanent as it was serene and unwavering. This was what gave him the insight due to long intimacy and reciprocal sympathy. He was never fatigued, never blasé, never disillusioned, in the world of trees, blossoms, grass, flowers, running water and blue skies.

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"The artist matters so much in the continuous regeneration of the world that every man living today who practises any form of art should take counsel with himself and search out his own sincerity. He is dealing not with words or bricks or pigments or vibrating catgut. He is dealing with the destinies of mankind."—*William J. Locke.*





THOMAS JONATHAN JACKSON  
(STONEWALL JACKSON)

BY  
CHARLES KECK  
CHARLOTTESVILLE, VIRGINIA



WORKERS' WAY

G. SPENCER PRYSE

## ART AND ADVERTISING, LONDON UNDERGROUND RAILWAYS' PUBLICITY SERVICE

BY HAROLD R. WILLOUGHBY

THERE is one great public service corporation whose poster publicity holds a high place in the world of art. Whenever the Underground Railways Company of London issues a new series of posters it is a real event in the art circles of the metropolis. Critics are quite unanimous in their praise of Underground publicity while for people in general these commercial designs are what the murals of the thirteenth century were to the burghers of that age. They are the talk of the town. Not infrequently one art lover is heard to say to another: "Have you seen Mr. B's new poster for the Underground?" For nearly a decade now Mr. Frank Pick, the business manager for the Combine, has continued his successful effort to link art and advertising. His ideals have been realized to such a degree that he can almost say of English commercial art "L'état, c'est moi."

The reason for Mr. Pick's rare success is not far to seek. He has carefully chosen from among the best artists of the day those of the younger and more progressive group and has given them a free hand in their work. That he has been rarely successful in his selection of talent is self-evident. Indeed the Underground publicity department has introduced to the public some of the most prominent poster artists of today.

It was the Underground that gave Mr. Frank Brangwyn his great opportunity in auto-lithography and first published his powerful epics of the war. Another distinctive class of posters which the Underground placed before the public were G. Spencer Pryse's impressive studies of the life of the lower classes. His "Workers' Way" was an epoch-making design, instinct with social passion, a vivid depiction of the troublous lives of the poor. In the largest



way it was a successful advertisement. It made people stop, and it made them think as well. Remarkable *per se*, it was even more notable as the precursor of Pryse's enlightened and sympathetic work in the interests of the British Labor Party.

In marked contrast to the sobering themes of Spencer Pryse stand the cheerful creations of Tony Sarg, alive with humor and novel in their point of view. Another original and humorous genius whose talents were made available for public appreciation by the Underground was Macdonald Gill, an aspiring young architect. Laying aside his blue prints he drew for the Combine burlesque maps of London and the North Downs which were packed with concentrated pleasantries. They created endless amusement and aroused public appetite for a continuation of the series. For those whose tastes incline them to psychological study the Underground has served delectable dishes from the hand of E. A. Cox, notable alike as a colorist and as a master of character portrayal. His series devoted to "London Characters" stands out in memory with a distinctiveness comparable only to the clear outlining of his figures against an open background.

In order to induce nature lovers to enjoy the pleasures of God's out-of-doors near London the Combine employed the services of such artists as Fred Taylor and F. Gregory Brown. The former has made himself famous for his decorative treatment of landscapes and the latter for his decorative rendering of sunlight. Each in his own manner, Taylor less vividly and Brown more daringly, has given to tired city folk a delightful impression of fresh air, sunshine, fields and woods.

Perhaps the two poster artists whose names are most frequently mentioned in England at the present time are F. Gregory Brown and E. McKnight Kauffer. It is a fact that poster enthusiasts should never forget that the Underground gave these artists to the world. The career of each began in the memorable year of 1914 with a series of posters for the Combine. Mr. Kauffer, recently married and newly arrived in London, had gone from office to office with his poster designs seeking employment. Everywhere he was assured that the public would not stand for such creations

as he had sketched. At the office of the Underground advertising manager, however, he was differently received. The manager was willing to give him a trial and placed an order for two posters. On the strength of these designs other orders came, and it was not long before Kauffer had built up a reputation for himself and was well on his way to a career as a successful poster artist. Last year, when he returned to visit his native America, his home-coming was a veritable triumphal progress. It was the Underground that gave E. McKnight Kauffer his opportunity, even as the Combine has made many another artist in the short period of a decade.

Certain very dramatic incidents have marked the increasing esteem with which Underground publicity has been regarded during this period. The first of these occurred at the very outbreak of the Great War when the Combine patriotically refused to post the government's recruiting designs because they were so crude and inartistic. This refusal was promptly followed by the publication of recruiting designs done by Frank Brangwyn and Spencer Pryse and issued by the Underground itself. These posters not only served their advertising purpose but they elevated a poster ideal that was most salutary. Quite literally they set the standard of poster publicity for the period of the Great War.

Another admirable and patriotic policy was initiated in the Christmas season of 1916. Restrictions on the use of paper prevented a large utilization of posters at home during those winter months. Accordingly the company conceived the happy idea of sending Christmas greetings in the form of posters to the men in the trenches. Four designs were chosen which reflected the Englishman's love of quiet family life. A painting by J. Walter West depicted woman's work on the land in the harvest time of 1916. A drawing by George Clausen gave pictorial expression to the wish, "Mine be a cot beside the hill." In the dim colors of memory F. Ernest Jackson painted a pastoral scene by moonlight worthy of Thomas Campbell's "Song of the Evening Star." Most delicate of all was the illustration of Stevenson's "Land of Nod" by Charles Sims, R.A. A group of happy children, all in their nighties and pajamas, stood



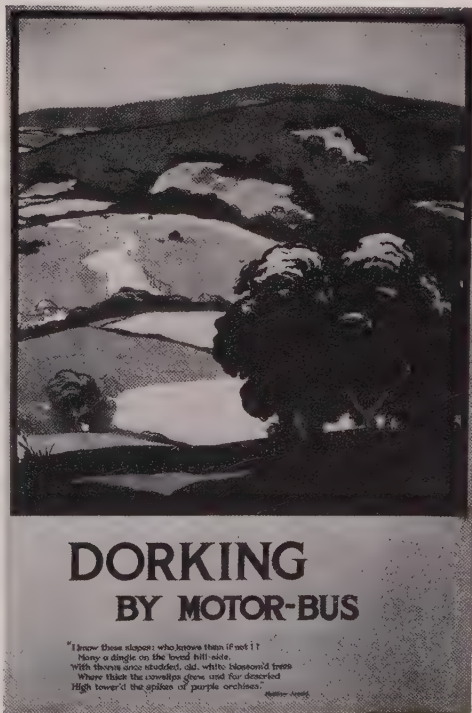
POSTER DESIGNED BY FRED TAYLOR

ready to fly away to dreamland. Their mothers had kissed them "Good Night," and by the light of the moon some were already taking their flight to the mysterious Land of Nod.

All of these drawings were the free gifts of the artists. At the top of each poster there was a simple word of greeting. "The Underground Railways of London, knowing how many of their passengers are now engaged on important business in France and other parts of the world, send out this reminder of home." It was an admirable exhibition of thoughtfulness, beautifully carried out in action, and many a Tommy who served in France can testify to the value of these posters in maintaining the morale of the army. As decorations in army messes, Y. M. C. A. huts and dugouts, they were more than appreciated. A great business institution that can show such disinterested consideration in a time of stress is capable of the greatest public benefaction. For deeds such as this the Underground is admired by the critics and loved by the masses.

Another means whereby the Combine has won critical approval and popular attention is by following a peculiar policy of indirect advertising. Instead of picturing a train or a station during rush hour, the artists of the Combine have shown in the most attractive manner the beauty spots around London which may be reached by the Underground or its subsidiary lines. In language plainer than words these posters say, "This is what you will see if you travel by Underground."

A variety of such indirect advertising expedients have been employed by the Combine. Once when the Temple Flower Show was open, floral posters appeared on the boards. To prove that the Underground was the "Way of Business" a harbor scene by Brangwyn has been used; even as Spencer Pryse's group of tired working men and women showed that the Underground was "The Workers' Way." More recently the Gods of Greece and Rome came to adorn the posters of the Combine. Hercules demonstrated to the traveler how to overcome the difficulties of his journey, Mercury how to



POSTER DESIGNED BY F. GREGORY BROWN



GALLERY		December Exhibition	Open	Admission	Nearest Station
BRITISH MUSEUM (10 Russell Square, N.W. 1)	PAINTINGS BY THE EARLY FLAMAND SCHOOL 16th-17th Centuries	10-6		BRITISH MUSEUM Tottenham Court Road	
BROOK ST ART GALLERY (11 Brook Street, W. 1)	RECENT WORK BY J. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10.5.30		DOWN STREET OR BOND STREET	
"CHATELAIN" CHITSAI (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10-5	FREE	DOVER STREET OR S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	
COLLIERIOS GALLERY (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10.5.30	10-1	DOVER STREET OR TRAFFALGAR SQ.	
FINE ART SOCIETY LTD (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10-6	1/-	DOVER STREET OR TRAFFALGAR SQ.	
GILVES ART GALLERY (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10-5	FREE	DOVER STREET	
GRIMMOND GALLERY (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10.5.30	FREE	DOVER STREET	
GROVER-NOR GALLERIES (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10-6	1/-	BOND STREET OR TRAFFALGAR SQ.	
HIGHDALE ART GALLERY (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10-5	FREE	BANK OF MANCHESTER HOUSE	
LEGATYR GALLERIES (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10-6	1/-	TRAFFALGAR SQ. OR TRAFFALGAR SQ.	
NATIONAL GALLERY (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10	FREE	TRAFFALGAR SQ.	
R. E. A. GALLERIES (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10-5	1/-	TRAFFALGAR SQ. OR TRAFFALGAR SQ.	
R. I. GALLERIES (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10-5	1/-	DOVER STREET OR TRAFFALGAR SQ.	
R. E. A. GALLERIES (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10-5	FREE	DOVER STREET OR TRAFFALGAR SQ.	
R. W. S. GALLERIES (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10-5	1/-	DOVER STREET OR TRAFFALGAR SQ.	
LAKE GALLERY (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10	1/-	DOVER STREET OR TRAFFALGAR SQ.	
VICTORIA AND ALBERT MUSEUM	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10-5	FREE	DOVER STREET OR TRAFFALGAR SQ.	
WALKER GALLERIES (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10-5	FREE	DOVER STREET OR TRAFFALGAR SQ.	
WALLACE COLLECTION (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	10-5	FREE	DOVER STREET OR TRAFFALGAR SQ.	
WATKINS ART GALLERY (100 Regent Street, W. 1)	PAINTINGS BY S. H. WATSON, R. C. GORDON, J. H. GORDON, J. H. GORDON	12-5	FREE	DOVER STREET OR TRAFFALGAR SQ.	

MONTHLY GUIDE TO ART GALLERIES IN LONDON  
DISPLAYED BY THE UNDERGROUND RAILWAYS

speed his purpose, and Diana how to hunt his wealth, business or pleasure by Underground.

In subject matter, then, the railways' posters are always sufficiently appropriate to be good advertising. Being especially designed for that end, they are characterized by the element of fitness. Quite apart from the idea involved, however, they qualify as works of art. This is the acid test that every design must stand before it has the *imprimatur* of the management. First, last and always, the Combine's posters are creations of art which have an intrinsic value of their own, quite apart from any question of utility.

They are designs which would win approval on their own merits in an art gallery. Not infrequently they appear in such exhibitions. Only recently, for example, Mr. F. Gregory Brown exhibited some of his creations in the Burlington Gallery. Artists who have reason to know affirm that it is as difficult to get a poster hung on the boards of the Combine as to get a canvas hung in the Royal Academy. Even in their native environment, however, these designs transform the poster boards into veritable art galleries for the traveling public. Their primary appeal is strictly artistic.

The charm of line and color and masterly design is further enhanced by the appeal of great literature. Frequently the Underground posters carry appropriate quotations carefully selected from the best English poets and prose writers.

Nature poets especially have furnished a wealth of literary material for use in connection with rural scenes. Each quotation is thoroughly harmonious with the atmosphere of the landscape depicted, and nothing could possibly be more English than the happy combinations that result. As one looks at a typical Underground lithograph he finds,

"There's peace and holy quiet there,  
Great clouds along pacific skies  
And men and women with straight eyes,  
Lithe children lovelier than a dream,  
A bosky wood, a slumberous stream,  
And little kindly winds that creep  
'Round twilight corners half asleep."

The quotations which concern man and his works are quite as fitting as the nature poems reproduced. One of the best of these is A. L. Salmon's prayer, "At Dawn and Dark," which is printed below a gardening scene by Charles Sims.

"With thanks for each new morn  
That there is born  
New life, new hope, new day,  
And a new way—  
With smiles for sunlight or beclouded skies—  
So let me rise.

"With thanks when day is done  
That sleep is won—  
That something has been spent  
To good intent,  
And something gained of good, if not the best—  
So let me rest."

For a more happy marriage of art and literature than is to be found on the Underground posters one must look far. Now and then in rare editions of great poets it is to be found. Kenyon Cox remarkably caught the Hellenic spirit of Keat's "Lamia," Doré's gothic genius visualized the lurid scenes of Dante's "Inferno" as few others could. Flaxman drew Homeric scenes with simple lines that were eloquent of a thoroughly Greek passion for beauty. Such combinations, however, are rare, and the posters of the Underground are among the rarities which exhibit an effective blending of literary and artistic elements.

Usually the literary factor is very brief and inconspicuously located on these posters. In typography it is made to harmonize with the general effect of the whole composition. Practically, therefore, it is a subordinate element in the design. Nevertheless the addition of this inconspicuous literary factor does give an air of distinction to Underground posters which is too frequently absent from commercial publicity. Thus the essential feature of the Combine's advertising policy is, the utilization of the best literature and the best art for purposes of publicity.

The problem of why the Combine employs this indirect method of advertising is a question that deserves consideration. Probably the simplest answer would be that the management believes it to be a good business policy. As a prerequisite to success in any commercial venture the good will of the public is necessary. Accordingly the Underground has aimed, first of all, to win that good will by the quality of its publicity.

Posters of genuinely artistic merit are supremely well adapted to win public favor. If a poster is attractive from an aesthetic standpoint, the prejudice of the public is immediately and strongly in favor of the advertiser. Likewise if a poster is unattractive the prejudice is equally strong against the advertiser. At the present time a large part of the agitation against poster advertising proceeds from the charge that the posters displayed are inartistic. And indeed there is enough truth to the charge to make the argument a cogent one. The public has so long been exposed to the crudities of indiscriminate and unregulated advertising that it is in just the mood to appreciate quality publicity. With these facts in view the Underground has realized the strategic importance of placing before the public at the present time a poster display of high artistic merit. This is the price that it is willing to pay for good will.

Another purpose that the Combine has in view is more altruistic and educational in character. It aims to elevate public taste. For the realization of this purpose there are few publicity agencies that can compare with the "art galleries of the people." The pictures there displayed become a sort of touchstone of taste for the man in the street. To educate his perception of excellence so



The Underground has always been a place of many things, and this poster is no exception. It is a place of many things, and this poster is no exception.



The  
LAND  
of  
NOD  
From break of dawn through the day  
At home among my troubles I stay.  
But every night I go abroad  
Afar into the land of Nod

All by myself I have to go,  
With none to tell me what to do—  
All alone beside the streams  
And up the mountain sides of dreams

The strangest things are there for me,  
Both things to eat and things to see,  
And many frightening nights abroad  
Till morning on the land of Nod

Try as I like to find the way  
To see the world of Nod,  
Nor can remember plain and clear  
The curious music that I hear

Robert  
Louis  
Stevenson

## LAND OF NOD

CHARLES SIMS, R. A.

that he will tolerate only the best in advertising art may be considered an incidental but important purpose of Underground publicity.

On the other hand, the Underground aims at an elevation of poster standards to match the developing public taste. Last year the controller of publicity announced the company's policy of giving London each month a regular change of artistic posters. At the same time he affirmed that if by so doing the Combine could raise the level of mural publicity to a higher standard he would feel that the money had been well placed. Thus by making its stations look attractive with its own posters the company aims to induce high class advertisers to use its platforms more largely and to employ better posters in advertising their goods.

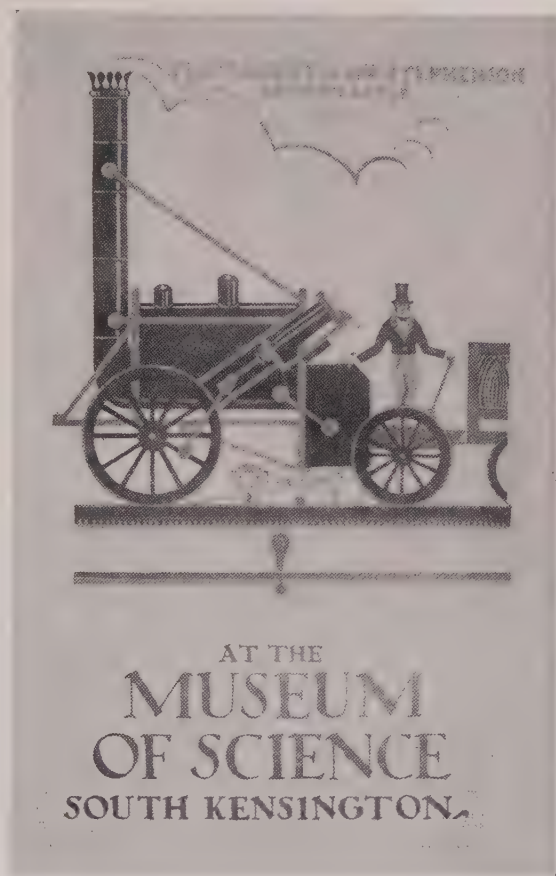
Such are the mingled motives of altruism and business which have inspired the Combine's exceptional policy of indirect advertising. To what extent have the ideals of the company been realized?

While it is difficult to gauge public taste in this matter the posters which actually appear on the boards constitute an index. Here undoubtedly we have a record of progress—slow, to be sure, but yet an advance. Poster standards in Britain have been perceptibly raised. Over a year ago the *Advertising World* of London made this affirmation. "It is no exaggeration to say that the quality of Underground advertising has raised the whole tone of poster art in this country." Indirectly through the medium of exhibitions, standards in America even have also been affected.

As to the success of the venture from a commercial standpoint there can be no doubt. The simple fact that the facilities of the Combine are used to the limit of their capacity is adequate proof of the effectiveness of Underground advertising. There is no doubt that the company has won the coveted good will of the public. Statistics published from time to time show to what

an extent this is true. The use which the public makes of the Combine's services has been enormously increased so that today the Underground serves a traveling public of seven millions of people.

facilities. In this way, though quite by indirection, Underground publicity has fulfilled its advertising mission. In thus demonstrating that the best art is the best advertising the Combine has deserved the



POSTER DESIGNED BY E. McKNIGHT KAUFFER

A larger public, however, which includes the whole advertising world, is indebted to the Combine. Experience in other lines of business has demonstrated that the ordinary methods of direct advertising do not register maximum efficiency. The experiments of the Underground in pioneering with indirect advertising methods has won popular favor and critical approval. By the display of appropriate and attractive subjects it has lured the traveling public to make use of its

gratitude of both advertisers and people in general wherever poster boards exist.

Regular readers of this magazine will recall an article on British Commercial Posters by Amelia Defries, of London, published in the *AMERICAN MAGAZINE OF ART*, July, 1919. Through the good offices of Miss Defries the American Federation of Arts secured a comprehensive collection of British Posters which it has circulated as a traveling exhibition.





PORTRAIT OF ADA L. COMSTOCK

DEAN OF SMITH COLLEGE

BY

CECILIA BEAUX

PRESENTED TO THE COLLEGE BY THE CLASS OF 1897



THE MOSQUE

M. LUSY

## ETCHINGS OF THE NEAR EAST BY A EUROPEAN ETCHER

THERE is no more inviting field for exploration, nor one offering greater reward in the way of discovery than that of etching. One can never tell when a new etcher may appear whose work is of such quality as to give keen delight—something individual, something different. Of course many times the discovery is a personal matter, the etcher having long since won reputation and being unknown only to the discoverer of the moment.

Some months ago a brown paper parcel was received through the medium of the post office, from an etcher living abroad whose name was unfamiliar at that time to the recipient. With only moderate interest and curiosity the string was untied, the parcel unwrapped, but then came the joy of discovery, for this parcel contained a group of etchings of extraordinary interest and

charm, works which instantly proclaimed the etcher to be one of uncommon gift and skill.

Mr. Lusy, for it was he who was the author of these etchings, is an artist of wide reputation abroad. He is a painter both in oil and water color and has exhibited in Paris and all over Europe. He has made many illustrations for Poe's works and for certain Spanish books, for a description of the old English coaching roads and many such writings. He has also produced book plates and lithographs and wood cuts, and his etched plates number about one hundred and twenty-five. In numerous European collections his prints are included. As an American etcher of distinction has said, viewing the prints sent to America: "His etchings are remarkable for quality and for solid values, a quality in which many other-





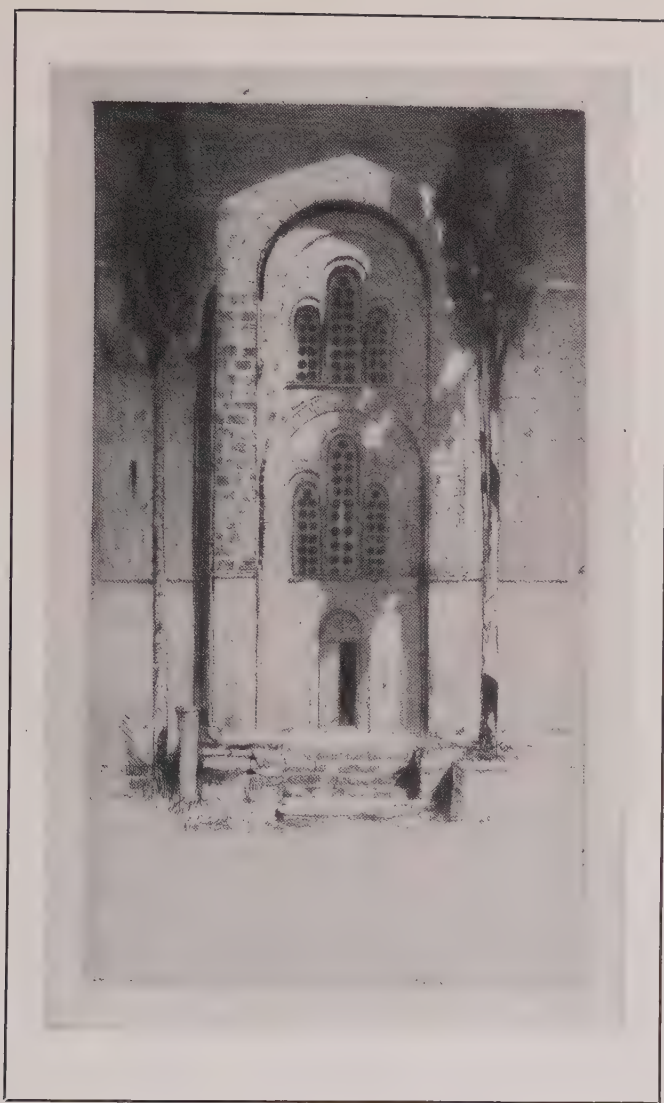
THE CHURCH OF DAPHNI—GREECE

M. LUSY

wise excellent etchings are deficient. His work is as beautiful in light and dark as in line, and he makes a really majestic use of the vertical, which gives much dignity to his compositions."

The three plates illustrated herewith are typical examples and no half-tone reproduction can possibly do them justice. Not only do they show attractive contrasts of light and shade but they have a velvety

quality in their blacks and show beautiful surface texture. Mr. Lusy's etched work is not only extremely interesting in itself but is also noteworthy from the point of view of nationality. His is one of the talents which have lived through the War, though his birthplace, Trieste, has had its whole existence changed by it. His studies of art were carried on in France and his work is marked with a firm imprint of Paris, but his travels



ENTRANCE TO HOLY SEPULCHRE, JERUSALEM

M. LUSY

have carried him to the Near East and some of his best etching has been done in this much-afflicted, far country about which a glamor of romance will ever hover. It is this feeling, this suggestion of opulence, mystery and romance, which find expression so adequately in Mr. Lusy's etchings. One feels as though the places pictured were a fit setting for the Arabian Nights tales, that through any of these gateways Haroun al

Raschid might pass to join the revels of the ladies of Bagdad and to hear the tales of the One-eyed Calendars. And after all, this is art of a high order, which satisfies the aesthetic and at the same time stimulates the imagination. A recent writer has said that color alone excites emotion, that line and chiaroscuro merely appeal to the intellect, but these etchings by Mr. Lusy give proof to the contrary.



# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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VOL. XIV AUGUST, 1923 No. 8

## COUNTRY BILLBOARD ADVERTISING

The Prince of Wales is reported to have lately spoken in favor of billboard advertising, saying that such often helped to enliven an otherwise dreary country outlook. Possibly he is misquoted or certainly he is misinformed, for it is not in such places as a rule that billboards are erected. The billboard builders are uncommonly astute and select their sites with rare discrimination, not in dreary wastes but in the loveliest parts of the country. Their object is to advertise, and to do this they must catch the eye of the passer-by even when he is traveling at the rate of 60 miles an hour. Man's instinct is to turn away from dreary outlooks, draw down the blind, read one's book or paper. Beautiful views, however, allure, and it is these in most instances that the billboard despoils, set as it commonly is in the very midst. And how irritating it is, like a blemish on a great work of art, something which cannot be overlooked, something insistently intruding. Never does

it fit into the picture; never does it seem to belong. Indeed its whole spirit is opposition; if it were not a jarring note it might not be noticed, and then it would fail in its prime purpose. What good would an advertisement be that could easily be overlooked?

The whole truth of the matter is that billboards and nature can never be in accord, no matter how handsome the one is or how homely the other. And this is what the advocates and the enemies alike of billboard advertising do not usually seem to understand. It is not a question of good billboards or artistic billboards or colorful billboards, but no billboards. All billboards in the country, by the roadside, "in the picture," are an offense and should be abolished, banished, withdrawn. They are, as has been truly said, an "intrusion of private interests upon public rights"; the profit accrues to the advertiser, the public is robbed of delight.

The question is how to prevent it?

In England a new amending Bill has recently been introduced to stiffen the Advertisements Regulation Act of 1907 which, as we understand, does not attempt to regulate advertisements but rather the positions in which they shall be shown and proposes a tax according to the superficial area covered. Thus, according to a British writer, "we should get rid of the tin cows and other monstrosities which disturb our sense of fitness when we are approaching London and other of our towns by rail."

Another and quite a different means of attaining the same end was proposed at the recent convention of the American Federation of Arts at St. Louis. It was an "organized campaign of individual protests to advertisers" who, some seemed to think, "are not aware of the widespread resentment against such disfiguring advertising and that it brings them chiefly a name for bad taste and poor citizenship." The idea is that every one who really cares should take the trouble to write those who advertise on country billboards and let them know that the practice is resented. Undoubtedly an accumulation of such protests, particularly if courteously worded and definite, would have its effect. Obviously it would show such advertising to be unprofitable.

The great trouble is, we fear, that not a

sufficient number of persons will go to this trouble to make it effective. We Americans are in such matters rather a lazy people, and some of us are indifferent to that which does not continuously offend. The country billboard annoys us when we travel, but we forget it when we are again comfortably at home. When it is erected opposite our summer cottage it enrages us, but when it is Tom Smith's cottage we simply wonder why he doesn't do something about it. It's the old story of what is every one's business is no one's business, so billboards multiply and prosper and as a nuisance grow apace. Some of the finest views in the country are today ruined by them and this means a commercialization of one of the finest things in contemporary life—the enjoyment of nature. What are you, who read these words, going to do about it? Let it go on or help to put an end to it? If you care, and of course you do, will not you join in this organized effort of protest and write to the manufacturers and merchants who use this objectional method of advertising, letting them know that you object, and why? A big enough objection properly voiced ought to, and we believe would, be efficacious. Some advertisers do not think, but few care to fly in the face of public opinion.

## NOTES

A MUSEUM'S PROSPECTS The Newark Museum Association has issued its Fourteenth Annual Report, giving an account of recent developments, most conspicuous among which is the gift of the building by Mr. Louis Bamberger and the establishment of a Museum Fund of \$1,000,000, \$500,000 of which is to be used for endowment and a like sum for the equipment of the new building and to make important purchases. "The Museum is today," says the Director, "in about the condition of a youth just graduated from college; he feels that arduous years have reached fruition, and looks forward to the New Home that is to be. When the vision materializes, when his parents have given a lot, and her parents have put up a house, then his problem becomes definite—all he has to do is to get hold of an income. That is all we have to do. We have the lot from the city, and

the building is to come to us through the generosity of our trustee, Mr. Louis Bamberger.

"As to the income: An annual appropriation from the city has been for several years \$15,000. It finds us in the same condition that in these days confronts every growing family on a fixed salary, or a fixed income from investments. The income is the same, the demands have increased, the costs have soared.

"The rest of our income comes from gifts and dues. The dues we collect, and as for the gifts—to beg we are not ashamed.

"The dues come from members. We have on our books 3,396 supporting members, 1,300 of whom are in arrears. That is for us a serious matter.

"Perhaps every business or professional person has certain debts owing him which form the precarious foundation of his day dreams. 'When Smith pays up we will build that extension; when Brown settles with us we will buy a new car.' Thus we think of our forgetful members. We base on expectations from them our hopes."

What organization has not this same experience, and how little do the individual members realize how much they help or hinder a great work by delaying or forgetting to forward promptly their annual dues—small sums, of so little importance separately considered, but of such vast importance in the aggregate!

## A CHINESE EXHIBITION

In November, 1923, The Newark Museum Association will open an exhibition, "China and the Chinese" which, after being shown for two months in Newark, will be available as a traveling exhibition. Its purpose is to open the eyes of Americans to the richness and fineness of Chinese culture.

The objects and illustrations which will compose the exhibition will show the common life of the people, the products of their crafts and craftsmen, and the final expression of racial spirit and folk life in objects of beauty, literature, philosophy, cultural ideas. The hope is that it may at once pique and in some measure satisfy the curiosity about China roused by recent world events, and thus further the study of a people and a problem of overshadowing



importance to the generation now in our schools and to many generations thereafter.

Although it will include many objects of Chinese art, it is not primarily an art exhibition. It is therefore suggested that each city which shows it arrange in connection therewith a special loan collection of Chinese art and handicrafts.

Inquiries regarding the exhibition should be directed to J. C. Dana, Director, The Newark Museum Association, Newark, New Jersey.

ORGANIZED  
BRAIN  
WORKERS

Following the lead of the American Federation of Arts, an organization under the title of the "British Confederation of Arts," and very similar in its scope, has been formed in Great Britain, and the first Open Forum Conference, similar to our conventions, was held at University College, Gower Street, London, in the Botanical Theatre on the 23rd of June. This organization will affiliate with the International Confederation of Intellectual Workers, known in France as the "Confederation des Travailleurs Intellectuels," which has been in existence for over three years and already is regarded as a body capable of wielding considerable influence. This does not limit its memberships to art workers, but includes intellectuals in all fields.

For some time similar groups have been organizing in the different countries of Europe, but only last April did they come together and organize internationally. This significant meeting was held at the Sorbonne in Paris, and a second meeting is called for December of this year. Over twenty nations were represented at the first meeting, and a French writer remarked at that time that there had been no such interchange of thought since the Councils of the Thirteenth Century which met in Paris, and out of whose meetings arose the universities of Paris and of Oxford. The British organization proposes to become equally representative.

The *London Times* of April 21, in its Educational Supplement, interestingly commented upon this organization as follows:

"The position of the intellectual worker in France was far from satisfactory after the war.

Thanks to their comparatively splendid isolation, engineers, artistic designers, writers, and journalists were getting far less than the ordinary manual workers who carried out their ideas or set up in type their literary efforts. The position of teachers was also unsatisfactory. In some cases the schoolkeepers were receiving a higher salary than the elementary teachers, while secondary teachers were earning less than a first-class mechanic. Doctors, lawyers, and Civil servants found themselves in a similarly unfortunate position. These inequalities have now to a certain extent been redressed by the creation of a federation of the various societies of brain workers in these and other similar callings, which rejoices in the title of the *Confédération des Travailleurs Intellectuels*, or, as it is called for short, the C. T. I. In some cases practically all the societies connected with a profession have been enrolled; in others, as in the instance of the teachers' associations, the affiliation has been partial. In Great Britain a similar federation has been formed with still greater membership, but comprising fewer groups, though these show a distinct tendency to increase, the main groups being the Civil servants and the technicians in commerce, industry, and railways. Apparently only one educational society has so far joined it. The Federation has also taken a friendly interest in the movement to found a British Confederation of the Arts, which is probably more badly needed in this country than anywhere else. Other countries have formed, or are attempting to form, similar confederations.

"A great step forward has just been taken in the creation of an international congress of all these existing confederations at a recent meeting held in Paris in the Sorbonne, at which representatives from the seven countries already possessing full-fledged confederations of this nature were represented, together with observers from some sixteen others, which were more or less on the high road towards forming such federations in their respective countries.

"In the absence of M. Léon Bourgeois, through illness, the inaugural sitting was presided over by M. de Jouvenal, French delegate at the League of Nations and President of the French Federation. M. Coolus, the well-known playwright, after insisting on the absolute equality and independence of the confederations concerned, proposed the setting up of an international committee to prepare for an international congress next December. He was followed by M. Henri de Weindel, who said that henceforth the capital of intelligence must have its place alongside the capital of money and the capital of muscle. Then came the turn of the foreign delegates. Mr. Lathan, the chief English delegate, said he attended in the dual capacity of President of the National Federation of Professional, Technical, Administrative, and Supervisory Workers, and also as chairman of an organizing committee with which his federation was actively associated for the creation of a British Confederation of Arts. He explained that his own federation comprised the Civil Servants' Federation, the Railway Clerks' Association, the technicians in engineering, a section of the architects and surveyors, the

managers, buyers, and supervisory workers in productive and distributive industry, and an important section of intellectual workers—the Actors' Association. The British Confederation of Arts was seeking to bring together some four thousand art societies in Britain.

"The proceedings concluded with an eloquent speech from M. de Jouvenal, who described the wonderfully rapid growth of the French confederation, and insisted on the spiritual element it was introducing in the struggle between capital and manual labour, hitherto purely materialistic. He looked forward to the day when, should necessity arise, it could act as a modifying and conciliating agency between capital and manual labour.

"The meeting next day was under the presidency of M. Coolus, who showed remarkable capacity in getting the congress to work with a maximum of good humour and a minimum of friction. Proceedings began by a statement from the delegates of the various countries of the progress already accomplished. The Austrian Confederation comprises 230 societies with 300,000 members, the Belgian nine with 10,000 members, Bulgaria nineteen with 40,000, Finland has four societies with 15,000 members, France 111 with 150,000, Switzerland nineteen with 3,300, Rumania six with 10,000 members. The English Federation has 350,000 members, and the Italian forty-four societies. Canada, Denmark, Greece, Norway, Sweden, Holland, Persia, Poland, Serbia, and Czecho-Slovakia have not yet formed or are on the point of forming federations."

#### The Fellowships of the

ROMAN American Academy in Rome  
FELLOWSHIPS were awarded this year as follows: Painting—Francis S.

Bradford, of Appleton, Wisconsin, a student of the Cumming School of Art, Des Moines, Iowa, graduate of the National Academy of Design, New York City, and holder of the "Mooney Scholarship" at the Fontainebleau School in France this summer; Sculpture—Alvin Meyer, of Cambridge, Maryland, a student of the Maryland Institute of Art and Design and the Pennsylvania Academy of the Fine Arts, and visiting student at the American Academy in Rome during the past year; Musical Composition—Winter Watts, of Brooklyn, N. Y., a graduate of the Institute of Musical Art, New York City, also winner of the Pulitzer Traveling Fellowship in musical composition from Columbia University, on which he is now traveling abroad; Classical Studies—Homer F. Rebert, A.B., Franklin and Marshall College, A.M., Ph.D., Cornell University, visiting student American Academy in Rome; and Robert S. Rogers, A.B., University of Pennsylvania, A.M., Ph.D.,

Princeton University; Architecture—Arthur F. Dean, of Springfield, Ohio, B. Arch., Ohio State and Columbia University.

The Carnegie Institute of Pittsburgh has recently published in pamphlet form the proceedings of its Founder's Day exercises, held April 26, including the addresses made on that occasion by Hon. David Aiken Reed, United States Senator from Pennsylvania, and Mr. Augustus Thomas, noted playwright and chairman of the American National Theatre. Senator Reed spoke on "The Spirit that Lives," explaining that that spirit—the spirit of service—furnishes the basis of all our civilization and makes human society possible, and that without it the world would be a "wilderness in which a few surviving men struggled for existence, in fearful hate of one another." It is the spirit of service, he said, that holds our nation together; and he concluded his address by saying: "We know that civilization after all is merely a matter of most intricate team work, and that part of the team cannot climb to victory and success over the teammates who have been thrown prostrate. . . . So long as we remember and so long as we follow that policy, then will we get the most out of life for all of the children of men."

Mr. Thomas' address was on "Personal Power," and at the beginning he quoted ex-Senator Elihu Root as having said at a recent meeting of the Classical League in New York, that the "purpose of education is so to fit men that they may extract happiness from their environment." This speaker emphasized first the importance of clarity in expression, then of doing things easily—in other words, of relaxing. He told how, in the early eighties of the last century, Mercie, the great French sculptor, said to an American student, "Don't try so hard, my son. One must play with art like a child; a sublime child, to be sure, but still a child." Finally he stressed the necessity of loyalty to an ideal, speaking of it as the secret of all progress and saying that we must "steer by loyalty to something—a loyalty to a duty or an obligation; a loyalty to a promise or a friend; a loyalty to a



great ideal—by which we can move in the open sea in all kinds of weather.”

An interesting statement is also given in this pamphlet concerning the Patrons Art Fund, inaugurated by Mr. Willis F. McCook, who at the last Founder's Day celebration offered to give \$10,000 in annual installments of \$1,000 each, for the purchase of paintings for the Carnegie Institute, provided nine other persons would make similar subscriptions. Since that time not only the required nine persons have come forward, but also two more, so that while the fund was instituted with the idea of getting ten subscriptions, it now has twelve, making a very real contribution to the Fine Arts Department of the Institute. Through this fund a painting by Mary Cassatt entitled “Young Women Picking Fruit,” has already been purchased and added to the permanent collection.

The Summer School of the THE LARGEST Chicago Art Institute, with ART SCHOOL classes in drawing, painting, IN THE U. S. A. designing, modelling, etc., opened on July 2 to continue for ten weeks. The regular winter school of the Institute closed in June with the usual annual exhibition of students' work. Numerous prizes were awarded in the exhibition and a high standard of excellence upheld in the work, reflecting the unusual advantages offered by this school, which is one of the largest art schools in the world. Last year the attendance in the various departments was 3,943, of which number over a thousand attended the evening school. Visitors to the recent exhibition in several instances demonstrated in tangible form their appreciation of the work set forth, one by purchasing a painting, another—a representative of one of the leading department stores in the city—by offering employment to the author of one of the exhibits, a work in design.

In this connection it is interesting to know that while several of the regular teachers of the school remained to teach in the Summer School, not a few are spending their vacations in the open, painting from nature. One has taken possession of a log cabin on Gold Hill, Colorado; another is touring the southwest in her car, which she has fitted up as a traveling studio;

while two others, Mr. F. DeForrest Schook and Mr. Frederick Poole, are at Bailey's Harbor, Michigan, instructing the twenty-five ex-service men who have been studying at the Art Institute under the government rehabilitation act and who are fitting themselves for various forms of art-work. These classes will include outdoor sketching in pen and ink, wash drawing, and in oil and water color. Leopold Seyffert, instructor in portraiture, is spending the summer in Switzerland with his family.

In connection with “Better Homes Week” in Chicago “BETTER HOMES WEEK” lectures were given by members of the various trades in Fullerton Hall, the Art Institute, awakening widespread interest. Mr. Lionel Robertson of the Tobey Furniture Company gave a very practical talk, with helpful demonstrations, on “Interior Furnishings for the Home.” Miss Gheen, who was one of the speakers assigned to carry the message of better homes to the people, is an experienced decorator, and she spoke of the importance of artistic home decoration. “Pictures and Picture Framing” was the subject of Miss Helen Parker's talk. Miss Parker is museum instructor in the Art Institute. Mr. Sterling McDonald, of Karpen Brothers, furniture manufacturers, followed Miss Parker with a talk on “Interior Furniture and Furnishings.”

One of the effective methods by which the Art Extension of Illinois promotes its work of bringing beauty into the various communities throughout the state is by the arrangements of exhibitions and lectures which are in constant use and which may be had for a small fee plus the expressage from the last point.

Two splendid collections of paintings have been gotten together by Mr. Ralph Clarkson, the portrait painter; and are sent to places having at least a small but well-lighted gallery. The artists represented are Adam Emory Albright, Edward B. Butler, Frank V. Dudley, F. C. Peyraud, Marie Blanke, Anna L. Stacey, Edgar S. Cameron, Ethel L. Coe, Frederick Victor Poole, Albert H.

Krehbiel, and John F. Stacey. The smaller collection consists of fourteen smaller canvases and is available for places that must use high school auditoriums, club rooms and the like for picture exhibitions. These paintings are by Ralph Clarkson, Walter Ufer, Oliver Dennett Grover, Frederick M. Grant, Carl R. Krafft, Pauline Palmer, Jessie Arms Botke, Lucie Hartrath, William Clussman, Karl Buehr, and the late Charles Francis Browne.

A Sculpture Exhibition has been supplied to the committee by Lorado Taft, together with a paper prepared by him, "Information about Sculptors and their Work." The exhibition consists of 57 carefully selected prints, photographs of the work of Illinois sculptors, and monuments in Illinois. And Miss Katherine Lester, Supervisor of Art in the public schools of Peoria, Illinois, has contributed four lectures on "The Figure in Greek Sculpture": I. The Archaic Period; II. The Transitional Period; III. The Golden Age, Fourth Century; IV. The Golden Age, Fifth Century. This lecture is accompanied by 25 duplicate packages of prints, each package containing 50 different prints. With two persons using one package it is possible to accommodate a group of fifty people at one time.

Besides these exhibitions belonging to the department of fine arts are three which are designed for the assistance of those who contemplate beautifying landscapes for any purpose. The first of these, which is denoted "Exhibit of Landscaping," consists of 40 mounts, 30 by 42 inches. It covers the needs of small residence lots, large residence tracts, parkways along public streets, and adjoining suburban railway lines, school grounds, small parks, etc. The material was secured through the cooperation of various individuals and a special contribution was made by O. C. Simonds & Co., landscape architects of Chicago.

The Exhibition of Community Schools consists of photographs of modern school buildings, chiefly in community high school districts. It aims to present good examples of school architecture, to promote a wider use of the school plant, and to show how beautiful and attractive the grounds may be made by proper planting.

The Exhibition of Parks, Playgrounds,

Field Houses and Community Buildings covers, in a manner similar to the last named group, the needs of smaller communities and falls under the classification of the work treated in last month's article and is ably promoted by Mrs. Mary Aleshire of Plymouth, Illinois.

J. C. C.

AN ART MUSEUM FOR WESTFIELD  
Westfield, a little town of Massachusetts, of 20,000 inhabitants, is to have an art museum as a part of an Atheneum group. It is through the generosity of Mrs. Florence Rand Lang, of Montclair, N. J., a native of Westfield, that this addition to the Atheneum is made possible, \$50,000 having been offered by her for this purpose.

This town seems to have been uncommonly fortunate in its friends. The late Milton B. Whitney left to the Westfield Atheneum \$80,000, three-fourths of which is to be used for a building to be known as the Whitney Public Library. The remainder became a trust fund for the maintenance of the building. This legacy, with its interest accumulations, now amounts to about \$110,000. The Whitney Library will be the dominating feature of the Atheneum, and these added gifts will make it possible to develop the broader purposes of what an Atheneum should be. It is the intention of the directors of the Atheneum to secure plans which will combine these three projects—that is, the Atheneum, the Library and the Art Museum—into a harmonious group of buildings, and to begin construction as soon as building conditions will permit.

EGYPTIAN DECORATIONS IN A SHRINE TEMPLE

It is interesting to note, in connection with the recent Shriners' conclave held in Washington, that one of this organization's largest temples, Murat's Temple Mosque in Indianapolis, has been recently decorated by Helen Jacoby, an artist of that city and a former pupil of the Federal School of Commercial Designing, Minneapolis.

The decorations consist of a frieze 6 feet high and 200 feet long around the walls of the auditorium, Egyptian in character and depicting the ancient gods, processions of





SECTION OF A FRIEZE PAINTED BY HELEN JACOBY FOR MURAT'S TEMPLE MOSQUE,  
MYSTIC SHRINE, INDIANAPOLIS

priests and warriors and a phase of the Egyptian "Judgment Day," where the heart is weighed in the balance against a feather. Osiris, perhaps the best known Egyptian god, is pictured in the frieze in the center of the side wall, and near the east end of the long wall, in front of Khnum, God of the beginning, and Anubis, who was a guide, sits Tut-ankh-amen receiving gifts from his stewards. This portrayal of the ancient Pharaoh is especially interesting because, at the time the designs were made, the tomb of the king had not been discovered. The original from which the portrait was made was painted on the walls of the tomb of Huy, his Viceroy.

The figures of the friezes are painted in bright colors on canvas with a background of antique gold. The paintings form the dominant feature of the elaborate decoration and give distinctive character to the auditorium. A portion of this frieze is reproduced above.

An Exhibition of Sculpture  
ON AN OCEAN Pier and Paintings assembled by  
The Fellowship of the Penn-  
sylvania Academy of Fine  
Arts, the oldest and perhaps  
the most distinguished art institution in  
America, opened on the Million Dollar  
Pier, Atlantic City, on June 16 and will  
continue until September 8.

Three hundred paintings in oil, water  
color, black and white, and several exhibi-  
tions of sculpture have been especially  
selected by the jury of the Fellowship, and  
the exhibition comprises examples of the

best work of such well-known artists as  
Joseph Pennell, Charles Grafly, Albert  
Laessle, Martha Walter, George Harding,  
Richard Blossom Farley, Morris Pancoast,  
Cornelia Whitehurst, Joseph Pearson, Albert  
Rosenthal, Jessie Willcox Smith and Eliza-  
beth Shippen Green Elliott.

The paintings as well as the bronzes have  
been chosen with a view to filling the  
needs of the city cottager or that of the  
owner of a country home. While many of  
the paintings are priced as high as \$5,000  
and upwards, the majority are of small or  
medium size and well within the monetary  
reach of the public they are destined to  
attract.

The Exposition Management has also  
arranged other exhibitions in connection with  
Industrial Art, one by the Pennsylvania  
Museum and School of Industrial Art and  
a reproduction, designed by the Egyptol-  
ogists of the University of Pennsylvania, of  
a royal Egyptian palace typical of the  
period three thousand years ago.

The Art Alliance of Trenton,  
EXHIBITIONS in cooperation with the  
IN TRENTON Garden Club and the Dahlia  
Society of that city, held an  
interesting Flower Show in early June.  
The exhibition, "Pictures of Flowers and  
Gardens," sent out by the American Federa-  
tion of Arts in cooperation with the Garden  
Clubs of America, was shown with the  
flowers and attracted a great deal of atten-  
tion. This exhibition has been displayed  
in connection with other flower and garden  
shows with great success. During the

month of March it was set forth in Syracuse in the Museum of Fine Arts in connection with a garden show. From Trenton it went to Newport, Rhode Island, for display the latter part of June when the Garden Clubs of America held their annual convention there.

In May the Trenton Art Alliance held a successful Manufacturers and Designers Exhibition which was attended by over 5,000 persons. One of the main features of this exhibition was the collection of lace of the seventeenth and eighteenth centuries assembled by the New York Needle and Bobbin Club and circulated by the American Federation of Arts. While this exhibition was in progress special meetings were arranged at which experts from out of town spoke on subjects pertaining to Industrial Art. Among these were Mr. Charles R. Richards, formerly of Cooper Union, New York, and Mr. W. Frank Purdy, of the Grand Central Galleries and the Solon Borglum School of Sculpture.

Twenty-two industrial art

N. Y. SCHOOL scholarships have just been ART LEAGUE awarded by the School Art SCHOLARSHIPS League to the most gifted students in the city high schools. These young men and women are members of the graduating classes in nineteen high schools and the winners of the scholarships are to enter upon their advanced work in the New York School of Fine and Applied Art and the Art Department of Pratt Institute in September. Each scholarship pays the fees of the student for a year of professional study in costume illustration, commercial design, textile design, interior decoration or a general art course.

The following high schools are represented: George Washington, Washington Irving, Stuyvesant, Wadleigh, Evander Childs, Morris, Bay Ridge, Flushing, Curtis, Girls, Eastern District, Erasmus Hall, Girls Commercial, Manual Training, Bryant, Jamaica, Boys Commercial, Bushwick and Newtown.

The plan followed is unique in its method of cooperation between the art schools, the high schools and the School Art League. The art schools aid by making a generous reduction of their fees to these gifted students, while the high school art departments and the School Art League combine

to defray the necessary expenses. The chairman of the Scholarship Committee is Mrs. Laurent Oppenheim. The League secures its contributions through this committee, and among the members are Mrs. John W. Alexander, Mrs. Martin Vogel, Miss Florence N. Levy, Mrs. E. C. Henderson, Miss Ellen J. Stone, Mrs. William O. Thompson. The Art Committee of Sorosis Club has generously helped to carry on the work and also the Study Club. Prominent business firms such as Cheney Brothers, Abraham & Straus, Dairyman's League, Poster Advertising Company, etc., have shown their interest by contributing to this fund.

F. N. L.

In the presence of H. R. H. INTERNATIONAL the Hereditary Prince, the EXHIBITION OF first International Exhibition DECORATIVE of Decorative Arts was ARTS AT MONZA opened at Monza, Italy,

May 23. The event was of peculiar importance owing to the vastness of the programme undertaken by the Organizing Committee, which has been most commendably carried out. The Exhibition is being held in the magnificent environment afforded by the old Royal Palace at Monza. On the ground floor, the exhibits of almost all the Italian publishers form a highly interesting and comprehensive view of Italian books. This is followed by a display of architectural, monumental, decorative and civic designs. In one of the rooms on the first floor we find the goldsmith's craft well represented and, in another, sacred art. Exhibits from the various regions of Italy are here shown and give a very good idea of the renewed fervor with which work is pursued and of the new and instinctive passion for art among our people. The foreign sections serve to set off the Italian exhibits to advantage. Many nations are represented, vying worthily with each other; Roumania and Poland, France and Belgium, Czecho-Slovakia and Hungary; Sweden and Austria, England and Holland, and also Japan.

On the third floor is a no less interesting exhibit of Italian book illustrators and decorators.

As will be seen from this short account, the first International Exhibition of Decora-



tive Arts at Monza affords ample subject-matter for study for all who are interested in the development of modern decorative art or in the renaissance of the various nations after the Great War.

FRANCESCO CHIAPPELLI.

Florence.

A NEW TRAVELING SCHOLARSHIP

The Ethel Morrison Van Derlip Traveling Scholarship has been awarded, for the first time, to Miss Myrtle Fisk, of Helena, Montana, and will permit her to travel and study abroad for a period of one year. Miss Fisk has studied at the Minneapolis School of Art for the past four years, and has specialized in sculpture.

This scholarship was created by the bequest of the late Ethel Morrison Van Derlip, who provided that a sum not to exceed \$2,000 might be appropriated for a traveling scholarship, at the discretion of the Trustees of the Minneapolis Society of Fine Arts from an income which was bequeathed to the Minneapolis School of Art for the purposes of promoting and developing the School. The provisions of the scholarship are, however, that it will be awarded only in the case of a student displaying high personal character, diligence and application in work, and artistic ability of exceptional promise, and who has suitably completed the full three year course prescribed by the school.

As compared with other scholarships offered to students in the Fine Arts throughout the United States, this scholarship is one of the most important now offered in the country. In announcing the awarding of this important scholarship, it is of interest to note that the Minneapolis School of Art occupies an enviable position among the art schools of the country. It is by no means a new school, having operated since 1886. For many years its students have not failed to secure one or more of the competitive scholarships offered by the Art Students' League of New York, and this year they were awarded three out of the ten allowed to the whole country. It occupies a building designed for its own purposes and admirably equipped, situated in the same park with the Minneapolis Institute of Arts, and its reputation has

been such as to attract students from practically every state in the Union, and its enrollment now includes students from foreign countries.

Gift of Prints  
TO THE  
SAN FRANCISCO MUSEUM

the permanent exhibits in the Print Department of the San Francisco Museum of Art, Palace of Fine Arts, through the generosity of Charles Templeton Crocker, who has presented the Museum with a rare collection of etchings, engravings and mezzotints by old and modern masters. These prints have been installed by Director Laurvik in the room which will henceforth be devoted to a permanent exposition of works by the great American and European masters of graphic art.

Among these is a very fine impression of Rembrandt's famous plate depicting the "Sacrifice of Isaac," which is a revelation of the artist's mastery of all the resources of the very difficult art of etching, as well as of his unerring sense of composition and of that dramatic interest that is the natural expression of the poet's understanding of the conflict between religious devotion and fatherly love.

How thoroughly the Dutch artist exploited all the possibilities of etching three hundred years ago is revealed by comparing this beautiful print with a very characteristic example of Zorn as represented in his portrait of a Swedish peasant from the Balkari country, which brings the art up to the present as practiced by one of the two or three really great masters of etching since Rembrandt. Zorn has expressed in these etchings, newly installed, a distinct sense of modernity, and they mark him as true interpreter of his time. No less interesting and important in the realm of graphic art is the monumental figure of Dürer, who gave to engraving and woodcuts a character all their own. This is admirably illustrated in the unusually fine impressions of the "Little" and "The Great War Horse," presented by Mr. Crocker. Executed in 1505, they remain unrivaled examples of masterly execution and expressive draftsmanship that have continued to be the admiration and inspiration of successive generations of artists.

Another masterpiece is the remarkably fine impression of the rare mezzotint "Portrait of Titian" by J. Thomas of Ypres, one of the earliest known mezzotinters, who is supposed to have learned his art from Prince Rupert in 1657.

In strong contrast with the rich, velvety tones of the foregoing is a delicate, elusive lithograph "study" of a lady seated, by Whistler. This is an exceptionally beautiful impression of one of twelve proofs of this subject which for a long time was erroneously supposed to be a portrait of Mme. Sarah Bernhardt, and will undoubtedly prove to be one of the choicest possessions of the Print Department of the Museum.

L. E. T.

The most important collec-

tion of the works of Jean  
FORAIN AT Louis Forain, the French  
PITTSBURGH master of caricature, which

has ever been presented to the public, was shown at the Carnegie Institute, Pittsburgh, from April 26 to June 17. This collection was assembled by Homer Saint-Gaudens, Director of Fine Arts at Carnegie, and Guillaume Lerolle, the European representative of the Institute. Most of the one hundred and seventy-one works included in the exhibition were etchings and drawings.

Forain was born in Rheims in 1852. He never attended an art school, and, in fact, received very little formal education of any kind. On a visit to one of the libraries of Paris to copy drawings he "met" Goya, and it was the great Spanish painter's work which confirmed Forain in his desire to be an artist. He has recently been elected a member of the French Academy.

In 1879 the critic J. K. Huysman became interested in Forain's works and entered with him upon a life-long friendship. They began their invectives and ridicule against the modern world, the one as an art critic and the other as an artist. For over forty years Forain has produced telling illustrations for prominent magazines and newspapers of France. In his drawings and etchings he has sought out and truthfully portrayed life in the highways and byways of France—the boulevards, cafes, dance halls, theatres, art galleries, restaurants, rooms of vice and homes of virtue. His war etchings, very wonderful compositions,

which appeared in *L'Opinion* and *Le Figaro*, crystallized and expressed the ardent patriotism of his countrymen.

Forain, who is one of the greatest living etchers and draughtsmen, is unique and strongly individual and stands out among the artists of the world today as a caustic commentator and a genius.

An exhibition of the works  
EXHIBITION BY of two of Whistler's pupils,  
WHISTLER'S Walter and H. Greaves, was  
PUPILS held during the past season  
at the Goupil Gallery, London. The chief feature of the exhibition was a series of large water-color "Views of Old Chelsea," signed by the two brothers, which rendered in a singularly faithful manner the Thames riverside at Chelsea and Hammersmith. The impression made by Walter Greaves' remarkable painting of "Hammersmith Bridge on Boat-Race Day," exhibited in last year's Royal Academy, that here was an artist who was a strong, original personality in art, quite apart from Whistler's influence, was strengthened by the Chelsea drawings. These were almost monochrome with a faint wash of color but admirably careful and accurate, with the figures, looking quaint to us in their mid-Victorian dress, effectively introduced.

Walter Greaves was in attendance one day during the exhibition, and the writer, talking with him before these paintings, dating from a time when, as he said, the riverside life was full of movement and color, was carried back to another world than ours and perhaps, in many ways, a pleasanter one to live in—a world from which, as Mr. Greaves remarked, referring to Whistler, his brother and others, all were gone, only himself left behind. "As a boy," said he, "I used to row up Chelsea Creek which flowed from the Thames at Chelsea to Kensington, under Stanley and Stamford bridges. It was very quaint and pretty on the Fulham side of the creek, with the trees and market gardens, and the old house where Nell Gwynne lived, at the back of which were the Fulham meadows, noted for snipe-shooting."

The creek, even then narrow, has since been filled in and Chelsea station placed on its site; and many of the old riverside taverns have now gone, such as "The



Black Lion" in Church Street, the "Magpie and Stump" in Cheyne Walk, and "The Swan Tavern," where Whistler would often go of an evening late to take notes for his nocturnes.

Mr. Greaves mentioned Cremone Gardens, which appeared in his drawings and etchings; with a figure very like himself or his brother, "What with guns firing, flags flying, bands playing and the immense crowd of people, Chelsea was pretty lively on the occasion of its annual Regatta. The 'Adam and Eve,' the headquarters of the sports, was crammed with people, and one wondered how it stood the strain of such a weight, being a very old building. The old church entered into the gaiety, flying the white ensign at the top of its tower; and of course the old Battersea bridge had its share of the crowd, as likewise the steamboat pier, which put the finishing touch to the scene."

This picturesque old wooden Battersea bridge, long since gone, appeared more than once in the drawings, as well as the taverns, "The Black Lion," "The Cricketers," and the "Adam and Eve" in Duke Street, which backed on to the river, and the Old Chelsea Church, which happily still remains.

The "Chelsea Regatta," a large oil painting, one of the most remarkable paintings shown, was to be compared, in its detail and delight in the material offered, with the "Hammersmith Bridge" which has now been acquired for the Chantrey Collection. The nocturne, "Saw Mills, Battersea, Moonlight," the whole scene bathed in exquisite blues, was a delightful vision, but far nearer to Whistler than the two paintings mentioned just previously, which seemed the expression of individual temperament.

What a delightful life it must have been in Chelsea of those old days, when, as Mr. Greaves said, "Whistler was continually in and out of our house, and all his spare time loved to be on the river," often spending whole nights on the water, especially moonlight nights; when Lloyd George had not yet produced his Budget with its "refreshing fruit," when war was yet a dim cloud on the horizon, income tax not yet a nightmare to the taxpayer, and the realm of art not yet invaded by Futurism, Cubism, or Vorticism.

S. B.

## BOOK REVIEWS

THE FUTURE OF PAINTING, by Willard Huntington Wright. B. W. Huebsch, Inc., New York City, Publishers. Price, \$1.00.

Whatever may be said for or against this little volume, none will deny that the author's viewpoint is unique. His claim is that modernist painting is in reality an art of color and that, once the world is brought to realize that the modern colorist is not attempting to usurp the prerogatives of painting, the causes of animosity and dissension will have been removed and misunderstanding will disappear. "Sculpture as a creative art," he declares, "died with Michael Angelo, because he exhausted its possibilities as an aesthetic medium." "In Rubens," he says, "the art of oil painting, as a living creative factor, culminated"; so that there are no longer any problems, either technical or aesthetic, confronting the painter, and the art, therefore, is dead. He then attempts to show that the art of painting is not an art of color, that it is an art of drawing, modeling in monochrome, on which color is superimposed, whereas modern painting—erroneously, according to him, so termed—has solely to do with color aside from form and therefore outside the realm of painting.

The new art, he maintains, is striving for an intensity of effect, in answer to the world demand for more powerful aesthetic stimuli—a demand brought forth by "the new conditions of modern life which tend to deaden the mind, through the senses, to the subtleties of minute variations of grays, the monotonies of simple melodies and rhythms, and similar manifestations of a day when febrile living had not blunted the sensibilities." What a charge to bring against the present generation! In the very next breath, however, he declares that the truth is that today only painters are vitally interested in painting as an art. Why, then, do works by the great masters sell for upwards of half a million dollars? How is it, then, that the painters of today are able to make a living? On what, may we ask, are the dealers in paintings depending for an income? Surely the purchasers of paintings are not, for the most part, painters.

The reason Mr. Wright ascribes for the animosity of the academic painter for the

modernist is that he sees in this new art a dangerous rival; because he is not up to date; because he is still living in his own little cave, unaware that the world has made progress and that the complexity and noise of the present day life has so blunted man's sensibilities that he can no longer be attracted save by that which shocks his sensibilities. Painting today, he declares, is emotionally impotent. Yet, even so, Mr. Wright admits that the new art of color can never replace the older art of painting, or at least not so long as it strives to fulfil a decorative function, for he rightly says that the 'art of color' does not belong in the home; that it is not an unobtrusive form of beauty which can be enjoyed or ignored at will; that it is inappropriate as a constant accompaniment or background to our everyday existence; that it is distinctly an entertainment art form which can be endured only at intervals and for a limited time; that when an admirer of academic painting remarks that he would go insane if he had to live day in and day out with one of these 'modern' canvases he is stating (in exaggerated terms) a simple and obvious truth." Quite unexpectedly we find ourselves thoroughly in agreement with the author. Again, when he says there is no future for this art as painting, we concur, but we do not hold, with him, that "a single gray, black or white line is incapable of producing pleasing physical reaction."

In his final chapter Mr. Wright takes up the future of the art, the medium of which, he believes, is that of light. "The art of color," he says, "will be a new art only in medium; and until the day comes when an artist is great enough to express the profound form of a Rubens, or a Michael Angelo, through this modern medium of light, the art of color will remain inferior to the other arts."

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The Art Association of Fort Worth, Texas, has received through the Ranger Foundation a painting by Ernest L. Blumen-schein, entitled "The Gift." The Thirteenth Annual Exhibition of paintings by Texas artists, which was held in June under the auspices of this association, is reported to have been a very creditable show.

## ITEMS

The Trustees of the Carnegie Institute of Technology, Pittsburgh, last year established a perpetual night scholarship as a memorial to the late Arthur Watson Sparks, formerly professor of painting and head of the Department of Painting and Illustration. Lately one of Mr. Spark's paintings, "Rankin Furnace, Pittsburgh," was presented to the Institute in memory of Mr. Sparks, by his friend Patrick J. Byrne; and now a little pamphlet has been published by the Institute making an announcement and containing a sympathetic appreciation of Mr. Sparks, his art and his life, by Mr. Byrne—all three beautiful tributes to one who was a devotee of art, a prophet and painter. The frontispiece of the little pamphlet is an excellent drawing of Mr. Sparks by V. Nesbert. Reproductions of Mr. Sparks' works are to be found on almost every page, supplementing the text.

The Los Angeles Museum opened on June 3rd, an exhibition of Water Colors, Pastels, Illustrations, Etchings and Drawings by members of the Salmagundi Club of New York. The collection comprises 185 exhibits.

The Salmagundi Club was organized in New York in 1871. Its membership consists of painters, sculptors, architects, engineers, illustrators, musicians, authors and amateurs of art. The exhibition which is now in the west is that which was held in New York, April 8 to 25, and was secured by the Director, Mr. William A. Bryan, on a recent trip to New York.

George Walter Vincent Smith, who died recently at the age of 90, was the donor and director of the Springfield Art Museum at Springfield, Mass. Mr. Smith had been engaged in collecting for nearly seventy years and was actively planning at the time of his death an addition to the Museum, to house that part of his large collection for which there was not sufficient room. Mr. Smith was a man of emphatic views and fixed ideals and devoted himself to a single purpose throughout a long life as few men have done. A very interesting portrait of Mr. and Mrs. Smith, by Thomas Waterman Wood, hangs in the Museum.



# MONTHLY COMPETITIONS BEAUX ARTS INSTITUTE OF DESIGN

THE SUBJECT of the ninth problem of the current season issued by the *Mural Painting Department* of the Beaux Arts Institute of Design was "Mosaics for the Walls of a Church." A large modern church, built in the grand and simple style of an Early Christian basilica, will, like its Italian prototype, rely to a great extent for its rich effect, upon its mural decorations, which, in this case, are to be executed in mosaic. The clerestory wall above the arcade that separates the nave from the side aisles affords a large surface for such decoration. The mosaics designed for this clerestory wall should depict scenes from the Old Testament and should cover the entire wall surface. Eighteen sketches of remarkably good quality were submitted for judgment, and six medals and a number of mentions were awarded by a jury consisting of Messrs. Henry R. Sedgwick, Thomas H. Ellett, Duncan Smith, Edwin C. Taylor, Robert K. Ryland and Herman T. Schladermundt. The recipients of medals were as follows:

*First Medal:* Carl A. Tollefson, A. B. McCutcheon, Yale School of Fine Arts, New Haven. *Second Medal:* Josephine Glaser, N. Y. City; Reyna Ullman, Max R. Woodson, and Richard I. Mathews, Yale School of Fine Arts, New Haven.

The tenth and final problem in this department, called for a large five-fold screen, to be placed before the service door in the dining room of a country club. The walls of the room are painted a pale apple green, and the hangings are of flowered chintzes in which Persian motives have been used. The screen should also show a certain amount of Persian influence and be light and gay in color, enriched with figures and landscapes pictured after the manner of the Persian miniatures. Five excellent sketches were submitted to a jury composed of Messrs. Whitney Warren, Henry R. Sedgwick, Duncan Smith, Jay Van Everen and William De Leftwich Dodge. The following medals were awarded:

*First Medal:* Josephine Glaser, N. Y. City; Bert Kadish, Brooklyn, N. Y. *Second Medal:* Ada Rasario, N. Y. City; George

Bergen, Art Students' League of New York.

The *Department of Sculpture* gave out as the subject of its ninth problem "A Statue," commemorating the twenty-fifth anniversary of the formation of the City of Greater New York, to be erected on a site in Battery Park, overlooking the bay. Thirteen sketches were submitted and a jury, composed of Messrs. Henry R. Sedgwick, Thomas H. Ellett, John Gregory, Edward F. Sanford, Jr., Charles G. Peters, Edward McCartan, F. Lynn Jenkins and Henry Hering, made the following awards:

*First Mention:* C. Luini; *Second Mention:* L. Worswick, H. Albrizio.

*Life Modeling Classes:* Mr. Salvatore Bilotti's Class—First Mention, A. Block; Second Mention, B. Piccirilli. Mr. Edward F. Sanford's Class—First Mention, C. Luini; Second Mention, C. Luini, H. Gross.

*Architectural Ornament:* Mr. Charles G. Peter's Class (Louis XV)—Second Medal, P. Fjelde; First Mention, M. Malanotte, H. Perron, I. Crisafulli; Second Mention, A. Lucchesi.

The tenth competition in this department was for a lunette over the principal entrance to a small church, depicting "The Nativity"; any style might be chosen and the lunette could be round or pointed. Eleven sketches were submitted and a jury, consisting of Messrs. Whitney Warren, Henry R. Sedgwick, John Gregory, Ulric H. Ellerhusen, Charles G. Peters, Edward McCartan and Adolph A. Weinman, made the following awards:

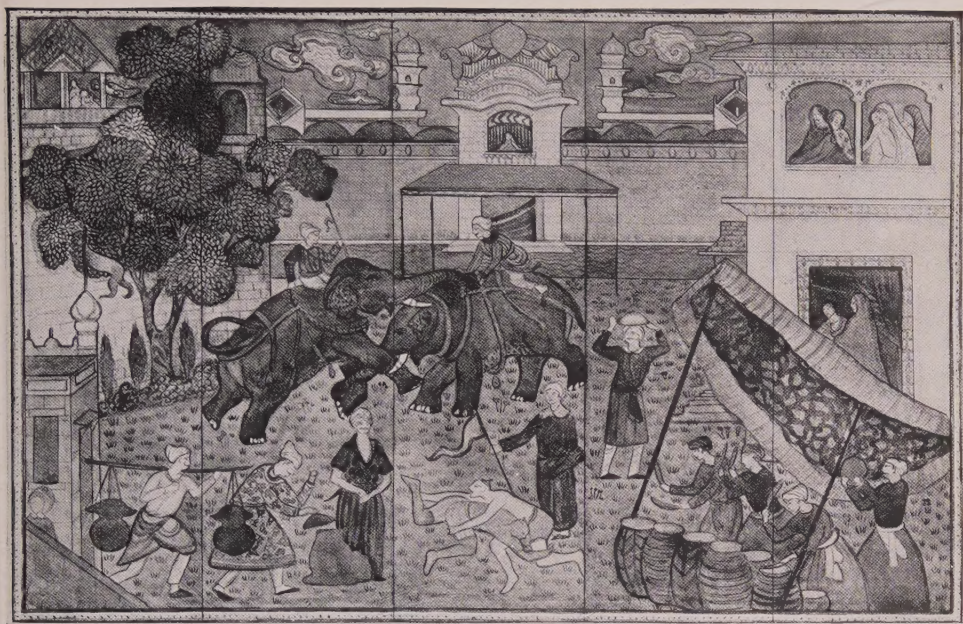
*Second Medal:* Lloyd Worswick. *First Mention:* M. Horn. *Second Mention:* C. Luini.

*Life Modeling Classes:* Morning Life Class—Second Medal, A. Block; First Mention, B. Piccirilli, F. A. Williams; Second Mention; L. Worswick. Evening Life Class—First Mention; F. M. Boyland; Second Mention; H. McGarvey.

*Architectural Ornament:* Mr. Charles G. Peter's Class—Second Medal; M. Malanotte, I. Crisafulli; First Mention, C. M. Cham-bellan.

The *Department of Interior Decoration* issued two programmes. The first called

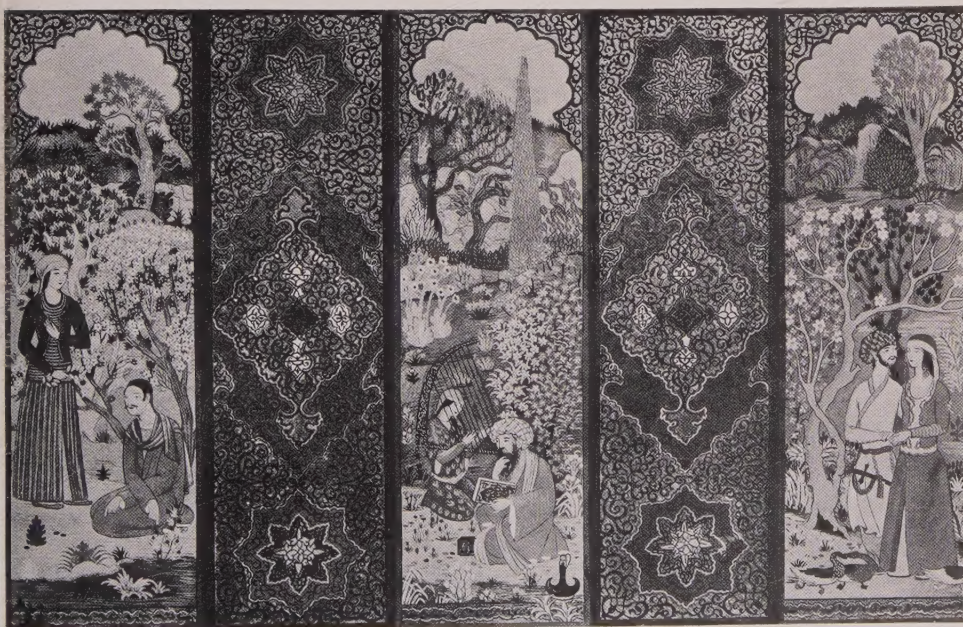




A SCREEN

FIRST MEDAL

JOSEPHINE GLASER



A SCREEN

FIRST MEDAL

BERT KADISH



for "A Living Room in a Private House at a Winter Resort," to be largely open to the outside air on one side at least and to be without fireplace. Fourteen designs were submitted and the awards were as follows:

*First Mention:* Elizabeth Burkhardt, Carnegie Institute of Technology, Pittsburgh.

*Second Mention:* Frances W. Burrows, Vivian M. Boyd and Joseph Durso, Carnegie Institute of Technology, Pittsburgh; Thornton Fuller, Atelier Denver, Denver; T. S. Fields, Marian E. Fogg, Lloyd Van Sciver and Ruth V. Hall, Pennsylvania Museum and School of Industrial Art, Philadelphia.

For the problem in elements the subject

given was "The Chimney Breast." This problem called for a study of the decoration of the whole chimney breast, mantelpiece, fire irons, *garniture le cheminée*, over-mantel treatment, panelling, trophies, mirrors, tapestries, paintings, etc., and the cornice of the room. Ten designs were submitted and the following awards were made: *Second Mention:* W. G. Dieter, Carnegie Institute of Technology, Pittsburgh; Paul R. MacAlister, Yale University, New Haven.

The jury for both competitions consisted of Messrs. Ernest F. Tyler, James W. O'Connor, Henry F. Bultitude and Miss Grace B. Cross.

## OF SPECIAL NOTE

Some time ago Mr. William R. Nelson of the *Kansas City Star*, died, leaving his art collection to the city and directing that after the death of his wife and daughter the proceeds of his estate should become a trust fund, the income of which was to be used for the purchase of additional works of art. Mr. Nelson, however, made no provision for housing the collection, leaving that to others.

Now another public-spirited citizen of Kansas City, the late Frank Rozzelle, ex-police commissioner and city counselor, has left \$200,000 to a fund for a suitable building to house these art treasures. This is another significant step in Kansas City's art progress and is a striking instance of public spirit and generosity, inasmuch as it seems to have no selfish end but magnifies and makes available to the public the gift of another.

Two notable paintings have recently been added to the permanent collection of the Baltimore Museum of Art, one "The Road to Narragansett," by the late S. Edwin Whiteman, a broadly painted landscape with a glimpse of water in the distance; the other, "Brooding Silence," by John F. Carlson, depicting the deep woods with many-hued dark tree trunks silhouetted against the snow which has sifted through the overlapping branches. The Whiteman painting was presented to the Museum by a group of the artist's friends, headed by Mr. Frederick Gottlieb, while the painting by Carlson was purchased by the National

Academy of Design from its recent Annual Exhibition with income from the Henry W. Ranger Fund and comes to the Museum through this medium.

Henry K. McGoodwin, well-known architect, has been appointed Head of the Department of Architecture and Chairman of the Faculty of the College of Fine Arts at Carnegie Institute of Technology, Pittsburgh. He will succeed Prof. Harry Sternfeld, Acting Head of the Architectural Department, and E. Raymond Bossange, Director of the College of Fine Arts. Professor Sternfeld has accepted an appointment as Professor of Architecture at Pennsylvania. Director Bossange, also a well-known architect, goes to Princeton University as head of the Department of Architecture. Mr. McGoodwin's choice is a reappointment, as he was acting Dean of the College of Fine Arts and Head of the Department of Architecture when he left the institution five years ago, retiring to practice his profession and to regain health.

A bust of the late William M. Chase has been presented to New York University by ninety-two American artists who were former pupils of Mr. Chase. A committee, of which Charles W. Hawthorne was chairman and W. Francklyn Paris was treasurer, had charge of the presentation. The bust is the work of Albin Polasek, head of the Department of Sculpture of the Chicago Art Institute, and a former fellow in Sculpture of the American Academy in Rome.







ROBERT MORRIS

BY

PAUL W. BARTLETT

PHILADELPHIA, PENNSYLVANIA